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15998.

Desoiné et gravé par Le Bas.

Démocrite, à quoi pensestu? L'homme n'est pas fait pour construire la Terre, mais pour la cultiver.

15998

THE HISTORY OF THE HEAVENS,

Considered according to the Notions of the

POETS and PHILOSOPHERS,

Compared with the

DOCTRINES of *MOSES*.

Translated from the French of the Abbé *PLUCHE*,
Author of the *Spectacle de la Nature*; or, *Nature Disply'd*.

By J. B. De Freval, *Esq*;

VOL. I.

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M.DCC.XL.

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THE PLAN OF THIS WORK.

AS the hiſtory of the French monarchy is the collection and examination of what our predeceſſors have taught us concerning the origine and progreſs of this monarchy: the hiſtory of the heavens is likewiſe the collection and examination of what thoſe who lived before us have thought or learnt from their fathers concerning the origine of the heavens, and their relations to the earth.

A judicious hiſtorian does not introduce into the body of his work all the memoirs he has been able to collect. He makes a choice. Whatever proves frivolous or evidently contrary to known facts, whatever is raſhly advanced or void of probability, he rejects, and only makes uſe of what has a

natural coherency, of what may be approved and make up an acceptable body of hiſtory. In undertaking, therefore, the hiſtory of the formation of the heavens and the origine either of the different names given to the celeſtial bodies, or of the influences attributed to them, our chief buſineſs is, to uſe nothing but what has been believed on this ſubject by the moſt judicious, or by the nations that were beſt acquainted with paſt events; and to lay aſide the odd opinions of ſeveral nations concerning this matter. We ſhall not collect the notions which the Charibees, the inhabitants of Greenland, or other ſavages whom a long ſeparation from the body of ſociety has degraded and made to degenerate, frame to themſelves on this ſubject. We ſhall confine ourſelves to the recital of what has been credited and publiſhed concerning the origine of the world and the celeſtial powers, by thoſe among whom the thread of the ancient hiſtory may have been preſerved intire, and who having always made up a large body of nations united among themſelves by the bonds of commerce, may have communicated to each other and continued ſome part of the primitive knowledge to our time.

But let an hiſtorian be ever ſo careful not to regard any thing which bears not the character of truth; it often happens, that the matter in hand is connected with fables ſo famous and of ſo great authority, that he is under a neceſſity to quote the whole, and to refute

refute every part. For inſtance, the major part of our French hiſtorians have begun by giving us the Gauls for a nation conquered and inſlaved by the Franks: whence ſome (*a*) have drawn conſequences no leſs imaginary than this pretended conqueſt. The learned gentleman (*b*) who has given us the critical hiſtory of the eſtabliſhment of the French monarchy, was on this account indiſpenſably obliged, in order to demoliſh theſe conſequences, to refute the fables at large which ſeemed to authorize them. He ſhews us the French kings ſtrictly united to the Gauls, and eſtabliſhed among them long before Clovis. He ſhews us them imployed in the greateſt poſts of the Roman militia, and by little and little taking advantage of the weakneſs of the emperors their maſters, to become ſovereigns of lieutenants which they were before. Which caſts a prodigious light on the diverſity of our laws and cuſtoms, whoſe origine was, that the Gauls being as free under our kings as they were under the emperors, were judged according to their peculiar laws, as the French tribes were according to theirs.

The neceſſity of beginning by demoliſhing certain fables to eſtabliſh truth, is my preſent caſe. The moſt famous men that have ſpoken of the origine of the world, of the formation of the heaven and the earth, or of their mu-

(*a*) *Hiſt. du gouvern. François, par. M. le Comte de Boullainvilliers.*

(*b*) The Abbé du Bos.

tual relations, are the heathen authors, the philoſophers of the ſeveral ages, and the ſacred writers. The whole of what the Egyptians, Phenicians, Greeks, and Romans have ſaid on this ſubject, is altogether fabulous. Though they were the moſt ingenious and moſt polite of nations; yet they have framed to themſelves concerning coſmogony (*a*) and the powers that have an influence on the preſervation of mankind, notions ſo very ſtrange, that they need not be confuted by arguments. They carry their own refutation along with them. But it is of importance to ſearch into their origine, either becauſe we are concerned to know, by what miſtake our fathers may have given themſelves over to idolatry, which is the diſgrace of the human mind; or becauſe the benefit of ſuch an inquiry will be the informing us, that the very ſame miſtake which has peopled heaven with chimerical deities, has alſo given birth to a multitude of errors, that ſtill tyrannize over the major part of mankind.

From this examination of the heaven of poets, it is proper to paſs on to that of philoſophers. Who would believe that Gaſſendus, Deſcartes, and many other great logicians, have built the world upon foundations every whit as ruinous as the poets had done; and that their atoms, their primitive matter, and their general laws, which they make ſo great a

(*a*) *The formation of the world.*

rout

rout about in the framing of heaven and earth, are all of them frivolous notions, not leſs contradicted by daily experience than by the recital of the work of ſix days?

But if we believe philoſophers, Moſes has uſed œconomy in his hiſtory, and conformed himſelf to the wants of the people, rather than to the rules of exact philoſophy. There is none among them but thinks his own phyſicks far ſuperior to thoſe of the legiſlator of the Hebrews: and we all of us may remember, that when we were but juſt out of our ſtudy of philoſophy, we were inwardly ſhocked, by the little conformity we obſerved between the work of ſix days, and that world which had been conſtructed for us with ſo much pomp and apparatus, by the laws of motion applied to a certain primitive matter, according to the notions of ſome famous philoſopher. The high eſteem we had conceived for theſe laws ſo very fruitful in great effects, gave us no great prejudice in favour of thoſe ſpecial wills, which, in the recital of the creation, are mentioned as the immediate cauſe of every individual being, and which aſſign to each of them its peculiar form and place, without making the birth of one part of them depend upon the action or influence of the reſt. I am very far from thinking, that the firſt culture Deſcartes and Malebranche have given our reaſon, was a leſſon of incredulity. I reſpect in theſe great men the beauty of their genius, and the uprightneſs of their intentions.

tentions. But they have not ſeen all: and it is matter of fact, that unbelievers fanſy they find arms againſt revelation in theſe general laws, which are thought to have formed, or been able to form the world quite otherwiſe than what we are taught by the holy ſcripture. It is then moſt neceſſary to examine, whether the phyſicks of Moſes want our indulgence, as being addreſſed to the people; or whether it is not on the contrary our philoſophers who deſerve to be pitied for amuſing us with a fabrick which far exceeds their capacity, or which proves at laſt altogether abſurd and impoſſible. Were it thus, as I hope I ſhall make it appear it is; the firſt conſequence naturally to be drawn from thence would be, that irreligion, now ſo very common, would have imbraced nothing but phantoms, in leaving the coſmogony of the ſcripture for that of philoſophy; and that on the contrary there are no ſound phyſicks to be met with concerning the ſtructure of heaven and earth, except in revelation, which is thought inconſiſtent with reaſon.

The moſt important point of this diſcuſſion, is not the queſtion whether there are general laws or rules of motion which maintain the world. No body denies nor can any body doubt it. Neither Deſcartes nor Malebranche, nor our maſters of philoſophy, ever led us into miſtakes, by obſerving to us that nature moves and is preſerved by uniform and ſimple laws. But the queſtion is, whether the general laws

of

of motion or of attraction may have formed the world, as they now ſerve to maintain it. And this fabrick of the world conſtructed by an effect of bare motion imprinted on matter, is what I look upon to be as impoſſible and as contrary both to reaſon and experience, as it is diſagreeable to revelation.

But let us here take neither ſcripture nor reaſon for the judge of an inquiry altogether human. The ſcripture would be no ſatisfaction to certain ſpirits; and my own arguments are too uncertain to build any thing upon. It is an eaſy matter to ſhew the judicious reader, that experience contradicts the poſſibility of the Carteſian world, and evidently condemns the opinions of philoſophers, both on the origine of heaven and the formation of the bodies revolving therein. Whereas the moſt ſenſible experience is perfectly and alone agreeable to the recital of Moſes.

The whole of this hiſtory ſhall then be divided into four books, which I ſhall call *The Poetical Heaven, the World of Philoſophers, the Phyſicks of Moſes, and the reſult of the hiſtory of the Heavens.*

The firſt may be intitled the poetical heaven, becauſe we ſhall therein inquire into the origine of the names which were given to the ſtars and planets in remoteſt antiquity, as likewiſe into the progreſs of the monſtrous worſhip and fatal errors, which the uſe of theſe names have introduced all over the world. The ſubject of the firſt book.

Though

Though we ought always to be averſe from uſing quotations without neceſſity, and from purpoſely recurring to ancient languages; it would be a falſe delicacy here to avoid making uſe of a few words of the Hebrew or Phenician languages, when they are the only means of unveiling the truth we are now inquiring into. But not to offend the reader by a medley of Hebrew, Greek, and French, which is always tireſome; we have thrown into the margins all the ancient terms and quotations which ſerve as proofs, for the ſatisfaction of ſuch of our readers as would be glad to ſee them.

The ſubject of the ſecond book.

The ſecond book is intitled the world of philoſophers; becauſe after the expoſition of their moſt famous opinions upon the origine of the heavens, and upon the pretended influences which the earth experiences from them, we not only ſhew what has given birth to the falſe notions either of Epicurus or Deſcartes, and to all the other imaginary fabricks, but alſo how contrary they are to truth, and to the ſtructure of the real world.

The ſubject of the third book.

The third book we ſhall call the phyſicks of Moſes; becauſe we therein ſhew, that reaſon and experience eſtabliſh the creation of bodies, whether organized or elementary, by ſo many ſpecial wills, and in the manner related by Moſes.

The ſubject of the fourth book.

The reſult of this compariſon of the ſacred phyſicks with the profane, is to know more exactly the extent of human knowledge, and

to

to bring it back to its juſt meaſure, as alſo to its true object, by the ſtudy of things practical, and by the ſuppreſſion of whatever may lead us aſtray, or of what is beyond our ſphere: Which is the whole purport of this hiſtory.

Moſt of the remarks contained in it offered to my mind, as a kind of ſequel to the hiſtory of experimental and ſyſtematical phyſicks, wherewith I concluded the fourth volume of Spectacle de la Nature. But I thought it proper to ſelect them, not to put thoſe whom they may fit to the charge of buying the whole. Being contained in one or two volumes, they perhaps will be of ſome uſe to the youth who ſtudy humanity and philoſophy. They may be uſeful in their purſuit of human learning, by endeavouring to unveil to them thoſe fabulous perſonages which they hear ſo often mentioned. They may likewiſe be of ſervice to young philoſophers, by ſhewing them that in thoſe general phyſicks which made ſo much noiſe in the world, there is little benefit to be reaped in point of learning, and much to be loſt in point of religion.

This ſmall eſſay poſſibly will be of ſome uſe to teachers themſelves. I ſhould think myſelf very happy to have aſſiſted their work, by ſome views which they might afterwards improve and proportion to the wants of their diſciples. It often happens, that maſters with the greateſt good will and penetration, want leiſure to undertake reſearches of any length. We commonly obſerve among thoſe who teach

human

human learning, that the more judicious and ſolid they are, the more they think themſelves unhappy, to be for a long ſeries of years handling fables almoſt always abſurd or ſcandalous, without being recompenſed for the tireſomeneſs of theſe ridiculous ſtories, by the ſatisfaction of being able at leaſt to find out the origine of them. I here derive all the branches of idolatry from one and the ſame root. I indeavour to ſhew, tnat the ſame miſtake has given birth to the gods, goddeſſes, metamorphoſes, auguries, and oracles. The fables thus reduced to ther true value, will amuſe without danger; and the maſters poſſibly will like and adopt a principle whoſe great ſimplicity puts it within the reach of children themſelves.

Profeſſors of philoſophy commonly think themſelves obliged to eſpouſe a ſyſtem of Phyſicks. Nor is it a ſmall taſk to them to compare opinions that take in whole nature, in order to imbrace a party. I wiſh I had ſaved them a diſcuſſion equally needleſs and painful, in ſhewing them that natural things are as impenetrable to our reaſon as thoſe that are revealed: that it is enough for us that both kinds be well atteſted to us; and that it is utterly unreaſonable to pretend to judge of them by the imaginary evidence of our own lights, while God hides the bottom of them from us, and purpoſely ſhews us nothing beyond the exiſtence and uſe of them.

THE

THE APPROBATION.

I Have read by order of my Lord Chancellor a manuſcript intitled Hiſtoire du Ciel conſidéré ſelon les idées des poetes, des philoſophes, & de Moyſe, &c. *by* Mr. PLUCHE. *Too many praiſes can never be beſtowed on the author, who has turned all his thoughts towards religion and good manners. The public has already received with great applauſe the firſt works we have of the ſame hand; and I make no doubt but it will favourably accept of this, in which we find upon mythology, upon the whole body of the Heathen religion, and upon the right uſe of our reaſon, a ſyſtem perfectly new, and explain'd with the utmoſt erudition.*

Paris, June 6. 1738.

Signed VATRY, *of the Academy* des Belles Lettres.

ERRATA in Vol. I.

PAGE 31, in the margin, for 103, 3. read 104, 3. p. 144, in the margin at bottom, for רכסוליוכ, read רכשוליוכ. p. 171, in the margin at bottom, for כון, read כון. p. 188, at note (*a*), for *cadeſh*, read *eadoſh*. p. 219, at note (*a*), for אמון, read אשון. *ibid.* for ארגנאמון, read ארגנאשון.

In VOL. II.

Page 308, line 10, for *the bark of which*, read *with the bark of which*.

In the Running-Titles, thro' BOTH VOLUMES, read *The Hiſtory of the Heavens*, as in the Title-Page, inſtead of ——*Heaven*.

The BOOKBINDER

Is deſir'd to paſte the Cuts (which are the original ones, engraven at Paris) upon an Octavo Leaf, the Size of this Work.

THE HISTORY OF THE HEAVEN,

CONSIDERED

According to the NOTIONS of the POETS, the PHILOSOPHERS, and MOSES.

BOOK I.

The POETICAL HEAVEN.

The origine of the POETICAL HEAVEN.

IT is commonly ſaid, that Aſtronomy borrowed the names of men, women, animals, and other terreſtrial objects, given to the ſigns of the Zodiack, the planets, and the other bodies that revolve in the heavens, from Paganiſm. The learned have ſearched, and imagined they had found in antiquity, the times, places, perſons, and moſt of the circumſtances to which theſe names ought to refer. They have collected the ſeveral ſtrokes of reſemblance, which hap-

The origine of the POETICAL HEAVEN.

pened to meet between the metamorphoſes of poets, and ſome certain events of hiſtory, both ſacred and profane. They have almoſt all of them imagined they had brought us to the true beginnings of idolatry, by obſerving the ſeveral perſons in hiſtory, whom flattery had deified during their lives, or whom gratitude had placed among the ſtars after their death. The labour of theſe learned men is, no doubt, very uſeful, and their obſervations often very well grounded, ſince 'tis certain, that in time ſeveral names of men, and many particulars in hiſtory, have been thrown into the fables and the denominations of the celeſtial bodies: But we are not as yet informed, what was the firſt ſtep that led our forefathers to idolatry, and by what gradation human reaſon was ſo far perverted as to worſhip dead men, after the ſun, the moon, and the ſtars had been aſſigned them for their dwelling-places.

The firſt original of this evil, the true ſource of idolatry, and of all ſuperſtition, is, the abuſe of the language of aſtronomy, and of the figures of the ancient writing; which abuſe was occaſioned by a blind deſire and an immoderate thirſt after earthly riches.

Idolatry did not ſupply the names made uſe of by aſtronomy: but aſtronomy invented the names, the characters and the figures, which ignorance and luſt converted into powers deſerving our reſpect and reverence. In a word, the heaven of poets, or the primitive ground of the whole heathen mythology, is in its origine nothing more than a harmleſs and innocent way of writing, but ſtupidly miſtaken, and groſly underſtood in the ſenſe it offered to the eye, inſtead of being taken in that it was intended to offer to the mind.

The hiſtory of this diſorder muſt then of neceſſity imply two objects very different: I mean, the inſtitution of the names and figures, which were afterwards honoured as gods; and ſecondly, the miſtake by which men were induced to aſcribe divinity and religious worſhip to them. One of the two parts of this hiſtory of idolatry contains only the firſt regulations, and the innocent polity, which neceſſity introduced among men after the flood: The other, 'tis true, diſcloſes the ſhame and diſgrace of human reaſon; but it is of infinite concern to us; either becauſe it remedies a multitude of vulgar errors, or becauſe it evidently demonſtrates, that the human mind does nothing but wander and go aſtray, when it is overcome by cupidity, and ſwerves from the ſimplicity of Revelation, or overlooks the wholeſome inſtructions afforded by it.

The origine of the POETICAL HEAVEN.

The diviſion of the firſt part.

CHAP. I.

Of the origine of the names, which antiquity has given to the ſeveral parts of the heaven.

The origine *of the* POETICAL HEAVEN.

WE cannot form any certain judgment on the origine of the names, which antiquity has given the ſeveral parts of the heaven and of whole nature, but in proportion to what we know of the ideas they had, and what concerns might then affect their minds. But where ſhall we diſcover the thoughts and affections of the firſt men, if not in the monuments by them handed down? Let us then previouſly look into their cuſtoms, and ſearch theſe monuments, in order to diſplay both truth and the originals from which we would deduce them.

I.

The origine of the uſages common to all nations.

WE ſometimes are amazed at the conformity found in many reſpects between the practices of the people of God, and thoſe of the nations given over to the groſſeſt idolatry.

The Hebrews, as well as all other nations, were uſed to meet together in a diſtinguiſhed and ſelect place, to praiſe God, to offer him bread, ſalt, the fruits of the earth, and the common elements of life; or publickly to give him thanks for the ſame; to ſacrifice victims; to eat in common of what had

had been offered; and to join ſongs and the ſound of inſtruments to their thankſgivings. UNIVERSAL CUSTOMS.

It was, beſides, a common practice among the Hebrews, as well as other nations, to bury the dead, to treat them with reſpect, to meet on certain days near their tombs, in order to praiſe God there. We ſhall afterwards have occaſion to obſerve ſome other cuſtoms equally general.

Moſt of the learned, in order to account for ſuch a ſimilitude of uſages between the people of God and idolaters, ſay, that falſe religions only copied and mimicked the true; and, from the conformity of ſome particulars of mythology with ſacred hiſtory, they think themſelves authorized to affirm, that the Heathens had the communication of the holy ſcriptures, or muſt have frequented the company of, and imitated the Hebrews.

Other learned men, and among the reſt, Sir John Marſham, in his *Rule of times*, went into the other extreme. Being on the one hand conſcious, how much unknown to, and, as it were, ſeparated from other nations the Hebrews were, how much hated by thoſe that knew them, and of courſe how little fit they were to ſerve them as models; and finding, on the other hand, from a multitude of evident proofs, that the ſacrifices, the ceremonial, and the very objects themſelves of idolatry, were prior to Moſes and the holy ſcriptures; they have inſinuated, and even openly taught, that the laws and the ceremonies of the Hebrews were an imitation of the cuſtoms of Egypt and of the neighbouring nations, but adapted to the worſhip of one God. *Chronic. Canon.*

But this opinion, which has no leſs a tendency than to overthrow all revelation, is every whit as falſe as the former; ſince Moſes recommends nothing more earneſtly to the Hebrews, than the avoiding the converſation and cuſtoms of the neighbouring na-

The origine *of the* POETICAL HEAVEN.

tions *. Nay, moſt of his laws are even expreſs and particular condemnations of the ſuperſtitious practices current in Egypt, Arabia, and Phenicia. What then can be the key to unlock this difficulty? It is this.

Neither did the Hebrews receive from the Heathens, nor theſe from the former, ſuch uſages as are common to both: but they all reſemble each other in ſome particular points, becauſe they have preſerved ſeveral innocent cuſtoms borrowed from the remoteſt antiquity, even from Noah's family, from whom they all took their original.

Moſes preſcribed and fixed the whole order of the ſacrifices. He in particular forbids ſuch or ſuch practices, becauſe they were ſo many ſuperſtitions and abominable cuſtoms in uſe among the neighbouring people. He ſeverely interdicts a cuſtom at that time univerſal, and in itſelf perfectly innocent, *viz.* to worſhip, even the true God, upon high places; intending by this caution to put a ſtop to and leave no manner of room for any arbitrary worſhip, for any kind of ſuperſtition, and for the licentious feaſts that had been introduced and every-where multiplied. But the ground of theſe ceremonies, which he regulated according to the wants of the Hebrew people, had nothing new in it, and the Egyptian religion did not in the leaſt ſerve him as a model. We ſee Noah at his coming out of the ark offering a ſacrifice of thankſgiving; doubtleſs according to the uſage he had ſeen even before the flood, and which goes back to the very ſacrifice of Abel. We ſee the patriarchs long before Moſes, and in other places beſides Egypt, burying their dead in an honourable manner. Jacob, long before Moſes, and without being acquainted with the Egyptian cuſtoms, teſtifies his gratitude for a revelation, which God had

* Vid. *Maimonid. dux dubitantium*, & *Gulielm. Pariſienſis, de Legib.*

had favoured him with, by ſetting up a ſtone on the very place where it had been made him, and by pouring oil thereon: a ſort of conſecration, which he did not think of *ex tempore*, but which piety uſually practiſed in thoſe places where ſome notable favour had been received. Thus, publick prayer, offerings, conſecrations, libations, ſacrifices, common repaſts, ſongs, the honour paid to the dead, and ſeveral other practices, which we ſhall hereafter have occaſion to mention, are found among the Hebrews before Moſes, and among ſuch nations as had never heard of him, becauſe they evidently proceed from the common fathers of mankind. And this conformity of cuſtoms, far from favouring any way the evident inclination of Sir John Marſham to ſhake the foundations of revelation, on the contrary, makes us but the more ſenſible of the falſehood of the arguments imployed by irreligion: It but the more evidences the excellency of the Holy Scripture, which alone leads us to the true original of things, by ſhewing us, in the uniting of all nations in one ſingle primitive family, the true reaſon of the reſemblance of their religious practices, in ſpite of the mutual jealouſy which is ſeen between them when they are neighbours, and notwithſtanding the ignorance wherein the one muſt be of what paſſes among the others when they lie remote.

UNIVERSAL CUSTOMS.

II.

The Neomeniæ.

THE neomenia, or the aſſembly of nations to praiſe God at the return of every new moon, is again another practice every whit as univerſal as

The POETICAL HEAVEN.

the foregoing *. There are a competent number of proofs †, whoſe tendency is to ſhew, that the phyſical reaſon why the life of men before the flood was much longer than ours, is, becauſe the ſun not then leaving the Equator, it neceſſarily followed, that the temperature of the air muſt be uniform, and the fruitfulneſs of the earth never interrupted. The ſun ruled the year as now it does, and fixed both the progreſs and limits of it, by paſſing from one conſtellation to another: But neither the place of its riſing and ſetting, nor the length of days in any time ever varied. It was the moon, which by the diverſity of its phaſes regulated the religious aſſemblies and the civil affairs of men. After the laſt creſcent, and when the moon in conjunction had ceaſed to appear, the people went up to ſome high place, the better thence to perceive her new phaſis; which done, they ſacrificed.

The family of Noah, which has perpetuated the ſacrifices that were before the flood, likewiſe communicated to their poſterity the cuſtom of celebrating them regularly at the new moon. For which reaſon this cuſtom was the ſame as well among the Hebrews as all the nations of the earth. Is it then ſo with the names which the moſt celebrated nations have, time out of mind, given the ſeveral parts of the heaven? or is the inſtitution of theſe names evidently of later date than the flood? Is it not very probable, that, as it is common to moſt of the ancient regular nations, it likewiſe proceeds from the family of Noah, and that it was the firſt inhabitants of Chaldæa who, before their diſperſion, gave the houſes of the Sun the names they now go by? Let us endeavour to find out the reaſons, the origine, and even the date of them, if poſſible.

* *See the proof of it, Spect. de la Nat. vol. IV. part. ii. dialog.* 1.

† *See the letter at the end of the third vol.*

III. *The*

III.

The invention of the Zodiack.

ONE of the moſt learned among the ancients *, by ſhewing the natural reaſons which cauſed the conſtellations of Cancer and Capricorn to be called by the names they now go by, undeſignedly diſcovered to us the true reaſons that determined the choice of the names given to the reſt. Nay, if there is any thing ſolid and coherent in the hiſtory I ſhall here exhibit of the origine of the poetical heaven, I own I am indebted for it to the ingenious but plain explication, whereby the author of the Saturnals has diſplay'd the origine of the names of theſe two ſigns. The other thoughts came into my mind, as it were, of themſelves, in conſequence of the firſt, and I have hardly any other ſhare in this work, but my having continued to argue on the reſt as he has done on theſe two points.

The ZODIACK.

* *Macrob. Saturnal. lib.* 1. *c.* 17.

" Theſe are, ſays he, the motives that occa-
" ſioned the two ſigns which we call the doors,
" or the barriers of the courſe of the ſun, to go
" by the names of Cancer and Capricorn. The
" crab, or Cancer, is an animal that walks back-
" wards and obliquely: The ſun likewiſe, arriving
" at this ſign, begins his retrogradation, and again
" deſcends obliquely. As to the wild-goat, or
" Capricorn, its way of feeding is always to aſcend
" and to climb the hills as it browſes on the
" graſs. The ſun, in like manner, being come
" to Capricorn, begins to quit the loweſt point of
" its courſe, in order to regain the higheſt."

If the two conſtellations, under which the ſun is at both ſolſtices, have received theſe names for no other reaſon than to ſignify by a ſingle word,

and

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and by an analogy of reſemblance, what paſſes in nature at that time, we are reaſonably induced to think, that the other ſigns of the Zodiack have received names, equally fit to diſtinguiſh from month to month what happens on the earth, in the ſeveral viciſſitudes of the ſun throughout the year. Let us begin with thoſe of the ſpring.

The eaſtern nations, as Mr. Hyde obſerves in his treatiſe of the Perſian religion, knew nothing of Gemini, or the two brothers Caſtor and Pollux, whom the Greeks ranked third among the ſigns of the Zodiack. This is confirmed by Herodotus *, who informs us, that the Egyptians knew not the Dioſcuri, or the names of theſe two brothers. They were two kids who filled that place in the ancient ſphere, or in the Zodiack of the primitive times. Why then were the three aſteriſms which the ſun goes through in the ſpring, called the Ram, the Bull, and the two Kids?

* *In Euterpe, num.* 48.

It is a piece of that profound wiſdom, which has a watchful eye over the wants of man, that, in order to facilitate the multiplication of the herds and flocks, from which he derives his chief ſubſiſtence, the mothers are commonly with young towards the end of autumn. By this caution, the repoſe of winter is beneficial both to the mother and the little one. If ſhe brings forth during the cold ſeaſon, the little one is kept warm under the mother. It thrives afterwards during the mild weather, and its limbs gather ſtrength as the heat increaſes. The firſt produced are the lambs; then come the calves: the kids generally fall the laſt. By this means, the lambs being pretty luſty, may follow the ram to the field at the beginning of the fine weather. The calves and kids take the air in their turn, and increaſe the flock. We eaſily apprehend that the ancients characteriſed the paſſage of the ſun under the

the three conſtellations of the ſpring, by giving them the names of the three animals, new troops whereof ſucceſſively arrive during the ſpring, and which being ſaleable, begin to contribute to the riches of mankind. If two kids are placed inſtead of one among the vernal ſigns, it is becauſe the goat commonly brings forth two kids rather than one, and, to ſupply them with ſubſiſtence, is provided with an abundance of milk in proportion to her fecundity. *The* ZODIACK.

The fury of the lion was very fit to repreſent that of the ſun, when it leaves the ſign Cancer. The maid which is ſeen after the lion, bearing a handful of ears of corn, very naturally repreſents the cutting-down of the crops, which they uſually finiſh about that time (*a*). It would be impoſſible better to point out the equality of days and nights, which the Sun brings on at the equinox, than by giving the ſtars under which he then paſſes, the name of the balance.

The autumnal diſeaſes, which come on as the ſun recedes, were characteriſed by the ſcorpion, which leaves its ſting and venom behind it. The chace which the ancients made of wild-beaſts at the fall of leaf, could never have been mark'd out more properly, than by a man armed with an arrow or a club. Aquary has a palpable analogy with the rains of the winter; and the fiſhes bound

(*a*) They take great care never to cut down the corn before it looks of a warm and reddiſh colour.

Rubicunda ceres medio ſuccidítur æſtu.

The name of Erigone, which this maid goes by, perfectly agrees with the ears they put in her hand. That name in the Eaſt ſignified *the red colour*. ארגונא *Ergone*. Dan. v. 7. it is then the time of the harveſt, which the ancients had a mind to characteriſe by the virgin, or by *the reddening ear*, which they put in the hand of a young gleaning maid.

together,

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together, or catch'd in a net, indicated fiſhing, which is excellent at the approach of ſpring.

Is it impoſſible after this ſo very plain explication of the origine of the twelve celeſtial ſigns, to give a gueſs about what time theſe denominations were brought into uſe? The order juſt obſerved in what paſſes on the earth during the courſe of the year, is pretty much the ſame throughout the temperate zone: but it is quite different towards the tropicks, or on the borders of the torrid zone. For inſtance, ſeed-time and harveſt happen in Egypt otherwiſe and in other ſeaſons than they generally do in temperate climes. Inſtead of ſowing there in September or October, after having with great toil and pains ſeveral times ploughed over the lands to be ſowed, they were contented in Egypt with ſcattering their corn in November on the mud which the Nile had left on the plains, and to cover it, *by making a furrow of no great depth with a very ſmall plough* *. Whereas the corn, in almoſt every other part of the world, is nine or ten months on the ground, and ſometimes eleven, before it is gathered; in Egypt, *four or five months are ſufficient to get in, at no expence, and without trouble, the moſt perfect and moſt plentiful harveſt* *. All in Higher Egypt is in by the month of March, or in the beginning of April (*a*), and not much later in Lower Egypt.

* *Diod. l.* 1.

* *Ibid.*

(*a*) The authors of the dictionary of Trevoux, tho' learned and judicious, ſpeaking of Egypt, have advanced upon very uncertain memoirs, that after the retiring of the Nile, the corn is ſowed, ſhoots, bloſſoms, ripens, and is cut down in two months time. Were it as they ſay, what I am here to prove would be but the more evident: But it is very difficult to conceive how the corn can ripen in a time which is the only winter of Egypt, and in December, at which time, indeed, the cold is not ſharp enough to cauſe any hard froſts, but ſometimes is ſo ſevere as to ſtrip the trees of their leaves. I related the fact according to the modern account

Egypt. Now the ſign Virgo, or of the reddening ear, which characteriſes the harveſt, relates to the month of Auguſt and September. Auguſt and the harveſt ſignify but one and the ſame thing in many provinces. It was not then in Egypt that the names of the Zodiack were invented, ſince they expreſs an order not obſerved in this country. We find a new proof of the ſame in Aquary, which ſignifies the rains and the dullneſs of winter, whereas Egypt hardly knows what rain is, and enjoys no finer ſeaſon than the winter. However, the Egyptians, even the moſt ancient of them, were acquainted with the ſigns of the Zodiack. Their mo- *The* ZODIACK.

account of Paul Lucas, of Dapper, in his Aſtrique, and of Mr. De Maillet, conſul of Cairo. They all mention but a very ſlight ploughing, and place the harveſt of Egypt in March and April. They in every thing agree with Pliny's account. *Nat. Hiſt. Book* 18. *Sect.* 47. and with that of Diod. Sic. *Biblioth. l.* 1. I have almoſt quoted or tranſlated Diodorus's very words. Here follows the paſſage of Pliny. *Vulgo credebatur ab amnis deceſſu ſerere ſolitos: mox ſues impellere, veſtigiis ſemina deprimentes in madido ſolo. Et credo antiquitus factitatum. Nunc quoque non multum graviora opera: ſed tamen inarari certum eſt abjecta prius ſemina in limo digreſſi amnis. Hoc eſt, Novembri menſe incipiente. Poſtea pauci runcant, quod botaniſmon vocant. Reliqua pars nonniſi cum falce arva viſit paulo ante calendas Aprilis.*

'Twas commonly thought that the Egyptians ſowed their corn immediately after the Nile had got again within its banks, and that they afterwards drove hogs over their lands, that theſe animals might with their feet force down the corn into the mud ſtill wet: This, I think, was done formerly. (Herodotus aſſures, that this was done in his time, about ſix hundred years before Pliny, *in Euterp. num.* 42.) And at this time they give themſelves no more trouble or coſt about it. However, it is certain that after having thrown their corn into the mud of the Nile, not immediately after the ſinking of that river, but in the beginning of November, they cover it with the plough. But few farmers take any care to pluck up the weeds. The reſt never viſit their grounds after ſowing, except with their ſickle in hand, toward the end of March.

numents,

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numents, which are known to be of the earlieſt antiquity, are all over cover'd with figures, among which thoſe of the crab and the wild-goat, of the balance and the ſcorpion, of the ram and the bull, of the kid, the lion, the virgin, and the reſt, are frequently found. They then made uſe of the names which had been invented before the eſtabliſhment of their colony on the banks of the Nile: and this reflection, as it were, leads us by the hand into the plains of Shinar, whence came the Egyptians, and all the families which re-peopled the earth. Among the children of Noah, aſſembled round the tower of Babel it is, that we are to look for the primitive uſe of the names of the celeſtial ſigns: and really nothing could be either more neceſſary, or better contrived.

The works and the life of men, when theſe were extremely multiplied, could not be regulated but by the exact knowledge of the courſe of the ſun, and by the facility of publickly declaring its various viciſſitudes and changes of place. They, for that purpoſe, divided the ſtars under which they ſaw him paſs and repaſs into twelve equal portions *, becauſe they had obſerved, that he ran once thro' them, while the moon made about twelve times the ſame revolution. Therefore, the whole ſeries of the preparatives and operations that were to employ mankind during the whole courſe of a year, was expreſſed by twelve words; and if the uſe of theſe twelve words, and of the twelve portions of the year thereto relating, has been tranſmitted to the major part of the nations, it is an additional proof that it proceeds, as they all do, from the common ſource of mankind.

* *See Macrob. in Somn. Scip. l. 1. c. 21. Sext. Empiric. adverſ. Mathem. Spect. de la Nat. vol. 4. pag. 2. Dialog. 1.*

IV. *The*

IV.

The invention of the ſymbolical writing.

THE twelve ſymbolical names which ſignified the twelve portions both of the year and the heaven, were a prodigious help towards regulating the beginnings of ſowing, mowing and harveſt-time, of general huntings, and the other works of mankind. As they offer'd to the mind twelve objects, the figures of which are mighty obvious; in order to render the uſe of them more convenient, they made rough draughts of them, by delineating them on ſlate or ſtones. It was indeed but a lineary and unwrought kind of carving; but as the ſketching out of a portrait is the beginning of it, theſe coarſe delineations of the twelve celeſtial ſigns very likely gave birth to painting. But the reader will eaſily conceive, that images like theſe publickly poſted up, to notify a certain kind of work determined, or two or three of theſe repreſentations put together, in order to ſignify a certain number of months, preſented to the mind ſomething very different from what they offered to the eyes. The ſight of the lion intimated the ſultry heats of the ſummer. A maid, with a pair of ſcales in her hand (*a*), characteriz'd the harveſt and the equinox; the end of the ſummer and the beginning of autumn. The ſight of a balance and of a ſcorpion mark'd out the duration of the two months that follow the autumnal equinox. We then ſenſibly draw near the origine of writing, ſince theſe figures, as our characters ſtill do, buſied the mind with things quite different from what the eyes ſaw.

The SYMBOLICAL WRITING.

(*a*) It is not time as yet to look into it for the origin of Aſtræa or Juſtice.

V. *The*

The POETICAL HEAVEN.

V.

The eſtabliſhment of repreſentative feaſts.

ALL nations have been and ſtill are uſed to perpetuate both their gratitude and the memory of notable and important events, by the eſtabliſhment of ſome feaſts, and even to accompany theſe ſolemnities with the repreſentation of what had been the occaſion of them. The proofs or the examples of theſe repreſentative ceremonies offer themſelves to us on every ſide, even without being look'd for: and no one is ignorant what a hard taſk councils and our holieſt biſhops have had to moderate the exceſs of them amongſt us. It is then very natural to think, that the firſt men, at ſome of their feaſts, were certain to repreſent the diſmal ſtate they had been in after the flood. And indeed we find a ſolemnity of general uſe throughout the Eaſt, whence it afterwards made its way to the utmoſt bounds of the Weſt, the name and every particular of which had a palpable relation to the effects and conſequences of the flood. The whole face of the earth had been alter'd by the fracture of the reſervoirs of the ſea, and by the till then unknown alternation of ſeaſons. The fruitfulneſs of the earth, heretofore as conſtant as the uniformity of the air, became then conſiderably interrupted. Men were oblig'd to have recourſe to the uſe of tapers, and eſpecially of reſinous woods, both to light their long nights, and ſhelter themſelves againſt the injuries of winter and the winds. In ſhort, the prodigious increaſe of wild-beaſts in the woods, wherewith the earth had been over-ſpread during the abode of men in Chaldea, obliged them, when once they came to diſperſe, to be conſtantly armed

armed to give them chaſe, or even to go and attack them in their lurking places. We ſhall, therefore, find in the remoteſt antiquity a feaſt, the chief particulars of which are perfectly well connected with theſe three circumſtances. They firſt began with bemoaning the loſs of the former plenty. Secondly, they carried burning torches on thoſe occaſions. Thirdly, after the ſacrifices and the publick repaſt, their ſadneſs was turned into joy. They thanked God for having reſtored to men the ſupports of life, and they concluded the feaſt with the repreſentation of a hunting, running hither and thither with a pike or a javelin in their hands, and having on their clothes, or even on their faces, a few drops of the victim's blood, that they might appear to have had a ſhare in the danger, and in the purſuit of the animals. Theſe feaſts afterwards degenerated into horrid licentiouſneſs; but they were innocent in their firſt inſtitution. God was the object of theſe ceremonies as well as of all others; and the cries then ſent up to him, in bewailing the miſeries of mankind, cauſed theſe feaſts to be called Baccoth, which ſignifies nothing more than lamentations (*a*). This will afterwards lead us to the feaſts of Bacchus; but theſe feaſts and their names are of far anci-enter date than the beginning of the worſhip of that ridiculous deity.

The SYMBOLICAL WRITING.

(*a*) Beke ſignifies cries in the Hebraic and the Phenician language. In the 137th Pſal. *Super flumina Babylonis: Illic ſedimus & flevimus.* The original word anſwering to *flevimus* is Bakinou. The Bacchants ſignify lamenting men; and the women who lament the death of Adonis in Ezekiel are called Bacchants, *mebaccoth.*

The POETICAL HEAVEN.

VI.

The most usual Symbols. The love of Allegories.

IT was found very convenient, to expose in publick a small figure or a single letter, at sight to inform a vast multitude of people of the exact time when certain general works were to be begun in common, and when some certain feasts were to be celebrated. The use of these figures appeared so convenient, that they by degrees extended it to more things than the order of the kalendar. Several symbols fit to inform the people of certain truths, or to remind men of them by a certain analogy or relation of resemblance between the figure and the thing they had a mind to have understood, were devised. For instance, one of the most ancient symbols, since it is become universal, is the fire which was perpetually kept in the place where assemblies of the people were held. Nothing was fitter to give them a lively idea of the power, the beauty, the purity, and the eternity of the being they came thither to worship. This magnificent symbol was in use throughout the East. The Persians * looked upon it as the most perfect emblem of divinity. Zoroaster did not introduce the use of it under Darius Histaspes; but from new views he added a great deal to a practice established long before him. The Prytanæa of the Greeks were *foci* perpetually lighted. The Vesta of the Hetrurians, the Sabines and the Romans, was no other *(a)*. The same usage was found again in Peru, and in some other parts of America †. Moses preserved

The fire, a symbol of God.

**Vid Hyde de religion. Perf.*

See the customs of Zoroaster under Darius Histaspes. Prideaux hist. of the Jews.

†*See The manners of the savages of Father L'Asiteau.*

(a) Nec tu aliud Vestam nisi vivam intelligere flammam.
Ovid. Fast.

the

the uſe of the perpetual fire in the holy place among the ceremonies, the choice and particular account of which he fixed and preſcribed to the Iſraelites. And the ſame expreſſive and noble ſymbol, and ſo little capable of leading the people into errors, even now ſubſiſts in all our temples. *The* EGYPTIAN SYMBOLS.

This method of ſaying or ſhewing one thing to intimate ſeveral others, is what introduced among the eaſtern nations the taſte of allegories. They preſerved for a long while the method of teaching every thing under ſymbols, fit by a myſterious outſide to ſtir up curioſity, which was afterwards recompenſed by the ſatisfaction of having diſcovered the truths which theſe ſymbols concealed. Pythagoras, who had travelled among the eaſtern nations, thence brought that method back to Italy. Our Saviour himſelf very often made uſe of it to keep truth hidden from all indifferent minds, and to excite thoſe who tenderly loved that truth, to intreat him to clear it to them. The origine of allegories.

VII.

The origine of the ſymbolical writing of the Egyptians. The Labyrinth.

THE ſon of Cham, whom the holy ſcripture calls Mizraim (*a*), and whom prophane hiſtories call

(*a*) That name which is a dual, and many others which are plurals, as Cethim, Dodanim, Ludim, are properly names of nations. Why then does Scripture give the ſame to the Patriarchs themſelves? I believe I can on good grounds ſay, that moſt of the names of the Patriarchs are not ſo much the proper names which they went by during their lives, as they are ſurnames that were given them after their death, in order to preſerve the memory of their hiſtory, by a ſingle word fit to characterize what was moſt important in it.

The POETICAL HEAVEN.

call Menes, is the firſt king who by wiſe laws governed and ordered the colony which Cham had eſtabliſhed in Egypt. Thot, who was, they ſay, the miniſter or the counſellor of Menes, and afterwards his ſucceſſor, or ſome Egyptian of note not very diſtant from the time of the flood, among other important ſervices which he did to all Egypt, deviſed and ingraved on ſtone a multitude of new ſymbols relating to the peculiar wants of the country, and fit to let all the people into the knowledge of the common regulations: Which cauſed Thot to be looked upon as the inventor of the ſymbolical writing, though the method he uſed to make himſelf underſtood, was but an extenſion or an imitation of the figures of the zodiack, and perhaps of ſome others invented even before the diſperſion. Very poſſibly Thot or Taaut may be but an imaginary perſon who never exiſted. This word, which as well as that of Anubis, ſeems to ſignify a dog, was the name given to the dog-ſtar, for reaſons which we ſhall very ſoon unfold. This ſymbolical dog giving the Egyptians the moſt important of advices, and ſerving to regulate the order of feaſts, was afterwards looked upon as the name of the inventor of the Egyptian polity. But let the exiſtence of Thot be what it will; the inventor of the Egyptian characters did

it. Thus it is, that one of them is ſurnamed *Heber*, the man *on the other ſide*, becauſe in his time the whole of mankind was as yet on the other ſide Euphrates. On the contrary, his ſon *Phaleg* has had that ſurname, which ſignifies diſperſion, to point out the ſeparation of Noah's family, till then wholly contained in Chaldea. For a like reaſon, they gave the name of *Ludim*, which ſignifies ſinuoſities, turnings and windings, to one of Shem's children, and to one of the offſpring of Cham; to the firſt, becauſe he eſtabliſhed a colony on the winding banks of the Meander; and to the other, becauſe he ſettled his own in Ethiopia, towards the great turnings of the Nile.

certainly

certainly live very ſoon after the diſperſion; and this remark is for the preſent ſufficient. Whoever then he may have been, what concerns us here is to underſtand the meaning of his writing, at leaſt as to the characters that were of more frequent uſe. Let us be tranſported into Egypt: Let us place ourſelves in the times next to the confuſion of languages: and if we are deſirous to underſtand what they intended to intimate to the Egyptians in the figures perpetually expoſed before their eyes, let us be firſt informed of the principal objects of their belief; let us be previouſly acquainted with their principal cuſtoms, and their moſt preſſing wants.

The EGYPTIAN SYMBOLS.

Thoſe of Noah's poſterity who ſettled in Egypt had then the ſame cuſtoms and the ſame religion as all other families had. They worſhipped the Creator. They aſſembled and met together at the new moon, publickly to glorify him for his bounties and wonderful providence, which every day renews the proviſions neceſſary to man. They eat together after the prayers and the offerings. They profeſſed an expectation of the reſurrection of the body and a better life to come, in which they ſhould receive the reward of the juſtice they had practiſed in this. In conſequence of this perſuaſion, the Egyptians uſed with reſpect the dead bodies, which they knew were deſigned by God one day to riſe from the duſt, and to paſs into another ſtate. On this is founded that reverence for the dead, which, together with the ſacrifice and the offering of bread and wine, paſſed from Chaldea, that is, from the cradle of all nations, to the world in general. For though a deep darkneſs was caſt upon and a great alteration made in the motives of this practice, by acceſſory notions and by the variety of education; funeral honours are in themſelves of univerſal uſe, and proceed from one common ſource.

The POETICAL HEAVEN.

Circumſtances peculiar to Egypt

But the peculiar diſpoſition of the country of the Egyptians, which the Nile every year overflows towards the middle of the ſummer, obliged that people to uſe greater cautions than were neceſſary in other places, to prevent the ſpeedy deſtruction of their fathers tombs. They endeavoured to preſerve theſe monuments from damage, and even the dead bodies themſelves from corruption. For this purpoſe it was that they imbalmed them, and after having wrapt them up tight in bandages dipped in aromatick eſſences, they moſt commonly interred them in vaults † skilfully cut in the bottom of a rock, or of a ſandy ſtone which is found under the ſands in the plains of Egypt, ſometimes in maſſes of ſtones and bricks impenetrable by water, or even placed higher than the water. The cautions they uſed, eſpecially to render the tombs of their kings more laſting, have preſerved many of them to our very days. They kept the ſurfaces of theſe monuments inclined one upon another ſhelving; which formed pyramids, fit both to attract the eyes by a majeſtical ſtructure, and to reſiſt the injuries of time, by an immoveable ſolidity. But then they are the only work of theſe ſo very remote ages that have continued to ours. The antiquity of them is no-where diſputed; and among the characters delineated on the faces of many of theſe buildings, we very commonly find the figures of the ram, the bull, the kids, the crab, the lion, the maid, the balance, the ſcorpion, and of the other celeſtial ſigns. Some of them are found abridged, and under the ſame form which aſtronomers now actually give them. We have, beſides, obſerved, that the ſign Virgo, or that of harveſt, did not at all agree with the time when the Egyptians gather their crops: which ſhews that the firſt inhabitants of Egypt had received or preſerved, but not invented, the names

† *See Mr. De Maillet's deſcription of Egypt, letter 7.*

of

of the zodiacal figures. We ſee likewiſe from what has been juſt ſaid, that the ſame reaſon which obliged them to keep their towns and cities very high and upon terraſſes, is what ingaged them to imbalm their dead, and to place their tombs in that manner, or to keep them ſo perfectly incloſed in live rocks, that they might be inacceſſible to the wet. Their firſt intention was to preſerve the whole as much as poſſible: but they are the inventors neither of the houſes and tombs, nor of the honours paid to the dead or of the ſacrifices. It is not from them we have received the publick worſhip, the regular return of feaſts, the offering of bread and wine, and the expectation of a better ſtate to come. Religion is evidently more ancient than the Egyptians. The founders of that colony neither invented the zodiack or the firſt ſymbols. But it is to the peculiar need the Egyptians ſtood in of aſtronomy, that we are indebted for the progreſs and the regular form which painting and writing afterwards aſſumed.

The origine of the SYMBOLICAL WRITING.

Cham, and thoſe of his children who came to inhabit the banks of the Nile and the whole lower Egypt, firſt there tried to cultivate the earth, according to the order of the year, and in the manner uſed in other countries. The earth being extremely ſandy and dry, they thought it but little fit to yield corn; they ſowed barley and vegetables in the ſpring, and with joy ſaw their fields quickly covered all over with verdure. The ears of their corn ſpringing up on all parts foreboded the moſt plentiful harveſt. But almoſt every year and from the month of April or May, there came from Ethiopia (*a*) a violent and peſtilential wind,

The work of the Egyptians thwarted.

(*a*) See Dapper and Mr. De Maillet. It is without foundation that Pliny ſaid, ſpeaking of Egypt, that it experienced not the ſouth wind. *Non ſentit auſtros. l. 2. c. 45.*

which laid waſte their gardens, flatted and ſometimes wholly rooted up their barley. If they tried to repair their loſſes by a ſecond ploughing and ſowing, their hopes were again revived, by the almoſt infallible arrival of a northerly wind, which allayed the heats. All then ſeemed proſperous. They depended upon a richer crop than that they had loſt. But they no ſooner were ready to cut it down in the drieſt ſeaſon of the year, and without the leaſt appearance of a rain, but their river ſwelled to their great amazement: it flowed on a ſudden over its banks, and took from them thoſe proviſions which they thought themſelves already ſure of. The waters continuing to riſe to the heighth of twelve, fourteen, or even ſixteen cubits, covered all their plains, carried away their cattle, and even the inhabitants themſelves. The inundation laſted ten or eleven weeks, and oftentimes more. Thoſe who in time had taken their flight to higher grounds, or had contrived to ſet their dwellings above the reach of the waters, had much ado to eſcape hunger, or wet, almoſt as deſtructive as hunger itſelf. 'Tis true this overflowing left behind it on the land a kind of mud which improved it. But the Egyptians knew not as yet how to make their uſe of this; and they did not think it could ever be poſſible for them to obtain a harveſt; ſince the ſummer, the only time proper for it, ſtill brought upon them the ſtorm, the drought, and the inundation. Cham, tired with theſe diſappointments, quitted both the lower and the middle Egypt, and retired to the higher, where he thought he could eaſily ſecure himſelf by the mountains on its borders. He there founded the city of Thebes, originally called *Ammon-no*, *Ammon's abode*. But many of his children, not having it in their power to forſake the lower Egypt,

Egypt, which after the retiring of the waters, was throughout the remaining part of the year, like a beautiful garden and a delightful place to dwell in, tried to fortify themſelves beforehand againſt the return of the waters, of which they ſoon came to know the regular increaſe and diminution. Experience taught them how to diſtinguiſh the ſigns that were the forerunners of the inundation, in order to take proper meaſures when they ſhould be obliged to fly, and eſpecially to ſow afterwards ſo critically, that they might ſtill have time enough to gather their crop, before the coming of the waters and violent winds.

The origine of the SYMBOLICAL WRITING.

They obſerved from one year to another, that the overflowing was always preceded by an Eteſian (*a*) wind, which blowing from north to ſouth, about the time of the paſſage of the ſun under the ſtars of the crab, drove the vapours towards the ſouth, and gathered them in the middle of the country (*b*) whence the Nile came; which there cauſed plentiful rains, ſwelled the water of the river, and afterwards brought on an inundation all over Egypt, without having had the leaſt rain there. They did not perhaps conceive that chain of effects in the manner juſt repreſented: but, without holding a needleſs argument on the cauſes and the production of the effect, they obſerved that the blowing of the north wind was always followed by the inundation, and that the overflowing was more or leſs conſiderable according to the ſtrength and duration of this wind, which were not the ſame from one year to another. This wind, which was become the infallible ſign of the riſing of the waters, ſoon became a rule to the inhabitants.

The ſigns and cauſes of the inundation.

(*a*) Annual, or that comes every year.

(*b*) Ethiopia, now Nubia and Abyſſinia.

But

The POETICAL HEAVEN.

But they wanted a certain method of exactly knowing the moment when they ſhould have all their proviſions ready and their terraſſes well raiſed, in order to repair thither with their herds and flocks. The moon afforded them no manner of aſſiſtance, as to ruling their conduct in that reſpect. They then had recourſe to the ſtars, whoſe motion is uniform from year to year.

The flowing of the river beyond its banks happened ſome days ſooner or later, when the ſun was under the ſtars of the Lion. In the morning the firſt ſtars of Cancer being thirty degrees and more remote from the ſun placed under Leo, begin to diſingage themſelves from its rays. But being very ſmall, they are ſcarcely perceived. Wherefore they were little fit to ſerve the people for a rule. Near theſe ſtars, though pretty far from the band of the zodiack, and a few weeks after their riſing, they ſee in the morning one of the moſt brilliant, if not the brighteſt and biggeſt ſtar of the whole heaven, aſcending the horizon. It appeared a little before the riſing of the ſun, which had rendered it almoſt inviſible for a month or two before. The Egyptians then pitched upon the riſing of this magnificent ſtar at the approach of the day, as the infallible ſign of the ſun's paſſing under the ſtars of Leo, and of the beginning of the inundation. That ſtar became the publick mark, on which every one was to keep a watchful eye, to prepare his ſtore of proviſions, and not to miſs the inſtant of retiring to the higher grounds. As it was ſeen but a very little time above the horizon, towards the dawning of the Aurora, which becoming every inſtant clearer, ſoon made it diſappear; that ſtar ſeemed to ſhew itſelf to the Egyptians, merely to warn them of the overflowing, which followed its riſing not much after. It then did, with regard to every family,

what

what a faithful dog does, who warns the whole houſe of the approach of thieves. They then gave that ſtar two names having a very natural relation to the helps they borrowed therefrom. It warned them of the danger; wherefore they called it the *dog*, or the *barker*, the monitor, in Egyptian *Anubis*, in Phenician *Hannobeach*. Which, by the by, ſhews the analogy that was between theſe two languages, notwithſtanding the diverſity of pronunciation, which made them appear quite different. Even now we call it the Dog-ſtar, which is ſtill but the ſame name. The danger which it warned the Egyptians of, was the ſudden overflowing of the Nile. For this reaſon the people was always mindful of the time when that ſtar diſingaged itſelf from the rays of the ſun, and in the morning aſcended the horizon. The infallible connexion which was between the riſing of the ſtar and the riſing of the river beyond its banks, determined the people to call it more commonly the Nile-ſtar, or barely the Nile *(a)*

The origine *of the* SYMBOLICAL WRITING.

הנבח

The inhabitants retiring into their towns, on the warnings of the northern wind and the dog-ſtar, remained idle for two months or better, till the waters were perfectly drained. The happy experiment they had made of ſowing in Autumn, that is, during their winter, and of reaping in March,

(a) In Egyptian and in Hebrew *Sihor*, in Greek σειρις, in Latin *Sirius*. The Hebrews, who had learned in Egypt the ancient name of that river, give it no other name than *Sihor*, and it is alſo the vulgar name of the Dog-ſtar. The Egyptians gave it beſides, but in later times, the name of Sothis or Thotes, whom they think to have been the firſt author of theſe obſervations; and ſometimes that of Iſis, becauſe the great feaſt that began the year, and which they called Iſis's feaſt, was in the beginning always attended by the riſing of the dog-ſtar.

made

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made them long for the lowering of the Nile. The Husbandman had almoſt nothing to do after the retiring of the waters. Therefore, the prudence of the Egyptians, before the overflowing, chiefly conſiſted in obſerving the termination of the vernal winds, the return of the northerly which began with the ſummer, and at laſt the riſing of the dog-ſtar, which circumſtance was to them the moſt remarkable point of the heaven. During their inaction, and after the riſing of the river beyond its banks, their prudence amounted to no more than obſerving the return of the ſoutherly winds, more moderate than thoſe of the ſpring, and which facilitated the flowing of the river towards the Mediterranean, by the conformity of their blowing with its direction, which is from ſouth to north *(a)*: Again, it conſiſted in meaſuring with a pole the depth of the river; in judging thence whether they were to ſow thick or thin, according to the greater or leſſer quantity of mud, which was always proportioned to the degree of the increaſe; in reſolving not to ſow at all, when the inundation being too ſmall, could not but leave the ſand of Egypt quite dry and without moiſture, or when it being too conſiderable, it was to lye on the land till the beginning of December or January; in judiciouſly varying and proportioning their conduct in the ſeveral cantons, to the unevenneſs and inequality of the ſoils; in ſhort, in diſcreetly regulating upon the

(a) Ὅταν αὖται (πνοαὶ νότιοι) τῶν ἐτησίων ἐπικρατήσωσι, τὰ νέφη πρὸς τὴν Αἰθιοπίαν ἐλαυνόντων, καὶ κωλύσασι τὰς τῶν Νείλων αὐξούσας ὄμβρους καταῤῥαγῆναι, &c. *Si (flatus auſtrini) vincant Eteſias a quibus verſus Æthiopiam nubes pelluntur, prohibeantque imbres decidere quibus Nilus augetur, &c.* Plutarch. de Iſid. & Oſir. See likewiſe Mr. De Maillet's deſcription of Egypt, letter the ninth.

elevation

elevation of the water, the preparatives for the moſt important work of the whole year *(a)*.

The origine of the SYMBOLICAL WRITING.

The ſame neceſſity which rendered the Egyptians obſervers, and in ſome ſort aſtronomers, made them alſo painters and writers. The inſpection of the heaven had taught them at laſt how to rule their tillage, otherwiſe ſo ſtrangely croſſed by that diſpoſition which was peculiar to Egypt, and which they had ſeen no where elſe. Their uſual method of ſtyling the Barker that ſtar which came to warn them in time, and of giving other the like ſymbolick names to the objects that ſerved them as rules, moſt naturally led them to delineate in a rude manner the figures of theſe ſymbols, in order to inform the whole nation of the works in common to be done, and of the annual events with regard to which it was dangerous to miſreckon.

The conveniency of theſe marks cauſed them to be multiplied; and all the parts of the heaven, of the air, and of husbandry, that were of the greateſt concern to them, or the knowledge of which it was neceſſary to fix, were ſoon expreſſed by characters that had a ſenſible analogy with them, and chiefly by figures of animals, becauſe they were beſt known, and the eaſieſt to delineate.

Thotes or Thot, one of the ancienteſt inhabi-

(a) Auctus—— menſuræ notis deprehendun'ur. Juſtum incrementum eſt cubitorum XVI. Minores aquæ non omnia rigant; ampliores detinent, tardius recedendo. Hæ ſerendi te-pora abſumunt ſolo madente; illæ non dant, ſitiente. Utrumque reputat provincia. In XII. cubitis famem ſentit. In XIII etiamnum eſurit. XIV. cubita hilaritatem afferunt, XV. ſecuritatem XVI. delicias Plin. l. 5. c. 9. It ſeems from the remarks of Mr. De Maillet Conſul in Cairo, in his deſcription of Egypt, that the ancient cubit of Egypt was longer than ours: which remark will be ſufficient to reconcile, without longer diſſertations, the ancient meaſurement of the Nile with the modern.

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tants of Egypt, and perhaps the ſon of Cham, or one of the primitive Egyptians, to whom the name Thot was afterwards given, deviſed as many ſymbols eaſy to be underſtood and retained, as there were rules to be obſerved not to miſs the critical moment of the retreat, or the manner of regulating their ſowing according to the degree of the overflowing. And as the eſtimation of either the duration of the Eteſian wind or of the depth of the Nile, had it been left to the judgment of private perſons, could not but have become very uncertain; he formed a company of people ſolely taken up with the care of this particular. He delineated for them on ſtone ſuch characters as were fit to expreſs the ſeveral circumſtances that might vary from one year to another, in order to enable them to inform the people in a ſhort and uniform manner, of what ſhould from time to time be done.

Such is the original of the ſacerdotal order ſo ancient in Egypt, the chief functions of which always were the ſtudy of the heavens and the inſpection of the motions of the air. Such is the origine of the famous tower where that company was lodged, and where the characters of the ſeveral works and the ſymbols of the publick regulations were carefully delineated. Which ſymbols appeared in time very myſterious, when the meaning of them was forgot. That tower, on the ſtructure of which they have ſince been very critical, was at that time, without any affectation or myſtery, called the Labyrinth, that is, the tower *(a)*.

(a) בירנתא Biranta, Tower, with the article or affix, לבירנתא labyranta, *the tower, the palace.*

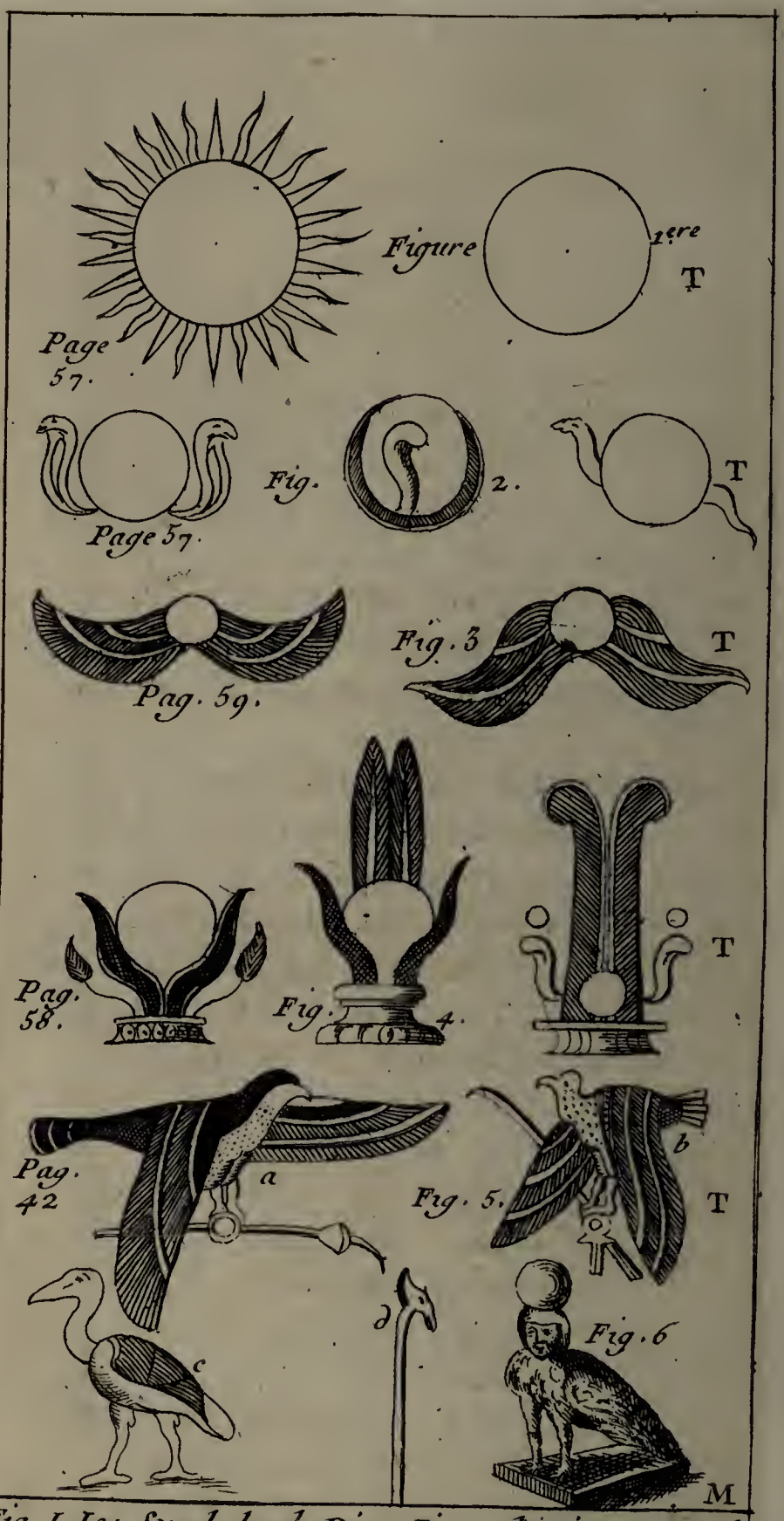

Fig. I, Les Symboles de Dieu. Fig. 2, de Dieu auteur de la vie. Fig. 3, de Dieu Maitre de l'air. Fig. 4, de Dieu dispensateur des Saisons. Fig. 5, Les Symboles des vens. a, L'epervier. b, La poule de Numidie. c, L'ibis. d, La tête de Huppe. Fig. 6, L'annonce d'une fête pour obtenir tel ou tel cœurs d'air.

VIII.

A particular account of the Egyptian ſymbols.

NOW, if we would in a reaſonable manner unriddle ſome of the moſt uſual of the Egyptian ſymbols; we ought not, methinks, to look for the interpretation of them either among the notions of the divine Plato, or in the doctrine of the genii of Porphyry or Jamblichus, or in the metaphyſicks of ſome modern philoſopher. Let us rather conſult the wants of the Egyptian colony. It is there we are naturally to look for the meaning of the figures which were expoſed to the eyes of the whole nation aſſembled. *The* SYMBOLICAL WRITING.

We juſt now ſaw, that the agriculture of the Egyptians and their ſubſiſtance thereon depending, were ſtrictly connected with the obſervation firſt of the blowing of winds; ſecondly, of the riſing of the dog-ſtar; thirdly, of the increaſings of the inundation. It is on theſe three circumſtances then, and not on an unintelligible ſyſtem of metaphyſicks, that the college of the prieſts or of the aſtronomers muſt endeavour to fix the attention of the people, and for want of which Egypt muſt be deſtitute of refuge and of bread. But how ſhall they make pictures of the winds; how diſtinguiſh the northern from the ſouthern? how ſhall they ſhew things of themſelves inviſible? The ſymbols of the winds.

The birds, on account of the ſwiftneſs with which they croſs the air, are the moſt natural image of the wind. The wings of the wind in ſcripture ſignifies the rapidity of their paſſage, and the ſpeedineſs of the ſervices they render to the Creator. As there are among birds ſome who in certain ſeaſons reſort to cold countries, and others who repair

* *Pſal.* 18, 11. & 103, 3.

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repair either to hot or temperate climates, and all of them have a method of living peculiar to their individual kinds; they were not contented with pitching upon birds in general, to make them the symbol of the wind. But they diſtinguiſhed the ſeveral winds which cannot be painted, by repreſenting each of them ſingly and in a diſtinct manner, by the figure of ſuch birds as had ſome peculiar relation and analogy to theſe winds.

I ſhall not tell you what winds were marked out by the raven, the Ibis, which is a kind of ſtork, the Numidian hen, and by other birds ſo often ſeen on the Egyptian monuments. We are not ſufficiently acquainted with the circumſtances in which the Egyptians then were, to undertake the clearing of all their ſymbols. But the explication of a few of them will be ſufficient to make the reader ſenſible, that the others, which we do not at preſent underſtand, were invented in the ſame taſte.

The hawk and the whoop were the names and the ſymbolical figures given the two winds, the return whereof the Egyptians were moſt concerned to obſerve. The hawk ſignified the Eteſian northerly wind, which drives the vapours towards the ſouth, and which covering Ethiopia with thick clouds, there reſolves them into rains, and makes the Nile ſwell all along its courſe. The whoop, on the contrary, ſignified the ſoutherly wind which promoted the draining of the waters, and the return of which proclaimed the meaſuring of the lands and the time of ſowing. But I ſhall not be believed on my own word. I muſt here produce ſome analogy and ſome peculiar reſemblance, between a hawk and a northerly, a whoop and a ſoutherly wind.

The hawk, or the Eteſian wind.

Naturaliſts obſerve, that the hawk delights in the north; but that at the return of mild weather, and

and when she casts her feathers, she makes southward with her wings spread, and looks towards the place whence a warm air comes, which may assist the falling of her own feathers, and restore her the beauties of youth. In times of the remotest antiquity, and even before Moses, the Arabians, who were the neighbours and allies of the Egyptians, had an idea of the hawk in all respects like that which naturalists give us of the same. In the conversation which God had with Job, and in which he shews, that it is not man but the Creator, who, by a special providence, has varied all the parts of nature, and to good purpose has regulated the inclinations of animals: *Does the hawk*, says he to him, *by thy wisdom shake her old feathers, to get rid of them, and stretch her wings towards the south (a)?* This bird then, on account of the direction of its flight at the return of the heats, was the most natural emblem of the annual wind, which blows from north to south about the summer solstice, and which on account of the effects of this direction was of so great importance to the Egyptians.

The SYMBOLICAL WRITING.

The whoop on the contrary makes her way from south to north. She lives upon the small worms, an infinite number * of which are hatched in the mud of the Nile. A multitude of all kinds of gnats, blue flies, and other insects, which principally seek out for standing waters, and of course for those of the spreading Nile, where to lay their eggs, which thrive no where better than in the mud heated by the sun after the return of the river into its banks. The whoop then comes with eagerness to all the places newly left by the water. It with much skill pitches upon the critical times and places,

The whoop, or the south wind.

* *See Dioa. Sic. Bibliot. lib.* 1.

(a) *Numquid per sapientiam tuam plumescit accipiter, expandens alas suas ad austrum?* Job 39. 26.

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where the new-born insects easily supply her with food, before the winged animal, lurking under the skin of the worm, and afterwards under the covering of its chrysalis, quits that case to take its flight, and convey its species into other places. The whoop, invited by this bait, takes her flight from Ethiopia into higher Egypt, and from thence towards Memphis, where the Nile divides. She always follows the course of the Nile as it retires within its banks, quite down to the sea. From this method of hers, she was perfectly fit to characterize the direction of the south wind, which announced the draining of the water so much desired.

So soon as the Egyptians saw the whoop come again, not the natural whoop, which was a thing of no importance, but the figurative bird, the southern wind, which imitates the motion of the whoop; they got ready their corn; they surveyed the lands, distinguished the bounds of estates which the mud had confused, and immediately began sowing, that they might not be prevented by the winds of April and May, which would destroy their too backward harvest.

Other subordinate symbols annexed, and placed like so many attributes over the head or within the claws of these birds, might express the varieties of the same winds, and give the people to understand what was or was not to be done, when the winds should be stormy, dry, cold, scorching or over-moist.

The dog-star, or the rising of the star Seirius.

The second circumstance, and that of the whole year on which the Egyptian nation was obliged to keep the most watchful eye, was the rising of the Nile-star. It no sooner disengaged itself from the rays of the sun, or appeared before dawn, but they were sure that the sun was advanced into the sign Leo, and that the inundation would soon follow.

The

The warning given by that ſtar being their moſt important concern, they from its riſing anciently dated the beginning of their year (*a*), and the whole ſeries of their feaſts. Wherefore, inſtead of repreſenting it under the form of a ſtar, which might not diſtinguiſh it from another, they delineated it under the figure relative to its function and name. They called it the *Barker*, the *Monitor*, the *Star-dog*, the *Door-keeper*, the *Star which opens or which ſhuts*, cloſing one year as it were, and opening another. When they had a mind to expreſs the renewal of the year beginning at the riſing of the dog-ſtar; they repreſented it under the form of a door-keeper, eaſy to be diſtinguiſhed by the attribute of a key: or elſe they gave it two heads back to back; the one of an old man, which marked the expiring year, and the other of a young one, which denoted the new. When the people were to be warned of the time of their retreat at the approach of the inundation; inſtead of the two heads of a human figure, then they put on its ſhoulders the head of a dog. The attributes or ſubordinate ſymbols added thereto, were the explication of the warnings it gave the whole family. It was in order to give the Egyptians to underſtand, they were to take with them a ſtore of proviſions; then to repair with all ſpeed to their raiſed terraſſes, and there to remain quiet by the water-ſide, obſerving the courſe of the air; that Anubis had on his arm a kettle or porridge-pot, wings on his feet, in his right hand or under his arm a large feather, and behind him a tortoiſe or a duck, both amphibious

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Anubis, הנבי Hannobeach latrans, monitor. αςροκύων.

(*a*) *Ægyptiis principium anni, non Aquarius, ut apud Romanos, ſed Cancer. Nam prope Cancrum eſt ſothis quam Græci Canis ſidus dicunt: Neomenia autem eſt ipſius ſothidis ortus, quæ generationis mundi ducit initium.* Porphyr. de Nymphar. antro.

 animals,

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animals, which live on the earth and by the water-side.

All these very plain and intelligible informations, were preceded by another no less necessary, *viz.* to point out to the people the height to be given their terrasses, that they might be sure of being raised above the highest inundation, without being at a needless expence in raising them too high. They for that purpose set up in every town a wall or a terminus of the requisite height: and that the people might exactly know the line of level which was to serve them as a rule, it was shewed them by placing exactly on that line the figure of the sphinx, which ever appeared so enigmatical and so mysterious to the Egyptians themselves in after-times *, but the meaning of which now offers of its own accord after what has been said. This figure was composed of the head of a young woman and the body of a couching lion: which signified that they must expect to remain unactive on upper-grounds all the time of the inundation, and that it should continue in its full strength for two months at least, that is, during the whole time which the sun should be in passing through the signs of the lion and the virgin. Which truth is attested by the accounts of our modern travellers, who inform us, that the Nile gets within its banks again towards the end of September or a little after: in which they agree with Pliny, who places the re-entrance of the Nile under the sign Libra. *In totum autem revocatur intra ripas in Libra* *. The figure of the sphinx marked out by the exactness of its elevation, moreover, the point of the exceeding or super-abundance; so, that if the water rising above that point should happen to cover the whole or the greatest part of the figure, the Egyptians were warned not

* *Plutarch. de Isid. & Osir.*

* *Plin. supr.*

to

Anubis.

Cette Figure poura servir déclaircassement à la Page 256.
La Tortüe ou le Canard qu'on trouve souvent aux piés d'Anubis, annonçoit aux Egyptiens leur prochain séjour au bord de l'eau.

to give themſelves the trouble of ſowing; becauſe the draining of the waters would infallibly be too ſlow, to let them ſow their corn ſo as to reap in April. But what puts this explication beyond all doubt, is, that the very name of the *ſphinx* ſignifies nothing more than the *ſuper-abundance* (a).

The SYMBOLICAL WRITING.

Every body will be ſenſible, that the ſphinx was a character and a ſign, not a monſter or any living creature. No one thinks of inquiring what the extraction or who the mother of the ſphinx was. It would likewiſe be only loſs of time to ſeek in antiquity, what the parents and country of Anubis were: it would be taking as needleſs a trouble, as if one ſhould with care inquire into the country and genealogy of the letter A, or the letter B.

It may be obſerved by the by, that this is the origine of the cuſtom ſtill practiſed by our architects, who are admirers or imitators of antiquity, of decorating the ſupporters of ſome of their buildings, by laying the ſphinx upon them.

The third circumſtance, of the utmoſt importance to the Egyptian nation, was, the exact knowledge of the ſtate of the river. We may judge of it by the care which they now actually take at Grand Cairo, to meaſure the degrees of the elevation of the water upon a column for that purpoſe appointed, and every day to have the new progreſs of it publiſhed by common criers, who proclaim the ſame in all quarters of the town. Pliny informs us by what I have already quoted of him, how careful they were in his time, to know the foregoing ſigns, the progreſs, and the concluſion of the inundation. That obligation having been from all antiquity the

(a) שפע *Sphang redundantia, Job* 22: 11. & 4. *Reg.* 9. 17. & *Paraph. Chaldaic. in Proverb.* 3: 10. *Vino torcularia redundabant.*

The Poetical Heaven.

ſame, it is very natural to think, that the ſigns which were to inform the Egyptians of the juſt depth of the water, were not neglected in the ſymbolical writing. We find two of them, which have, methinks, a palpable analogy to the meaſure of the Nile, *viz.* the croſs and the canopus.

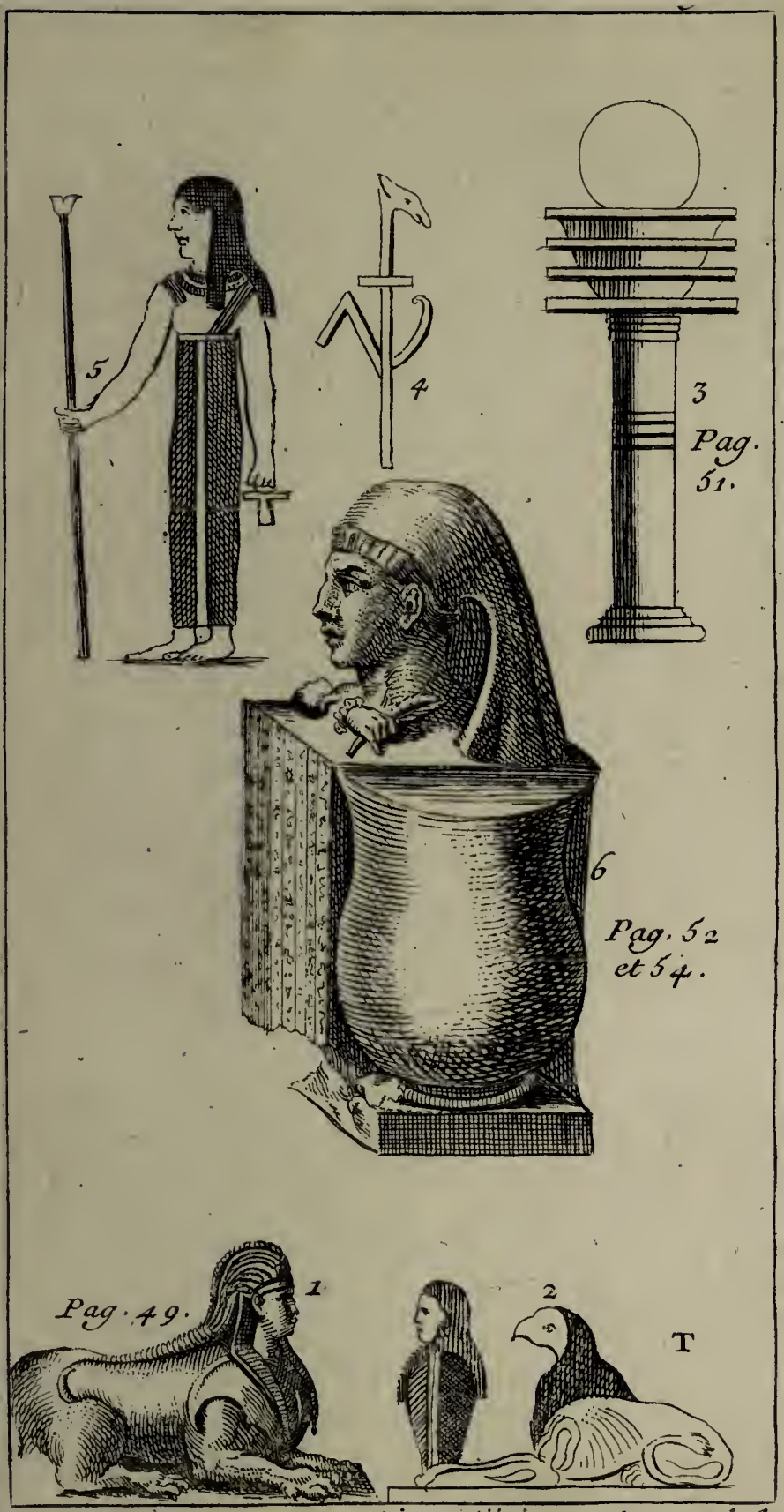
The croſs, or the meaſure of the Nile.

They firſt expreſſed the ſeveral increaſes of their ſwelling river, by a column marked with one, two or three lines in form of a croſs. More commonly, inſtead of a column which might be of uſe in a well into which the water came only at bottom, they in their writing made uſe of a long pole terminated like a T, or croſſed either with one or two tranſverſe pieces, in the form of a croſs. To abridge theſe marks, they were often contented with one ſingle T, or one ſmall croſs +. Which figure put upon a veſſel or elſewhere, might ſignify the common increaſe of the water. Two croſſes might mark out a more conſiderable inundation; and the croſs chained up, or confined with one link of a chain, probably ſignified the inundation ſubjected to certain rules, or the ſafety of Egypt procured by the regularity of obſervations and precautions.

The Canopus.

It was not enough that the prieſts or publick miniſters ſhould take care to obſerve the exact meaſure of the progreſs of the water. The people were beſides to be made acquainted with it. And it ſeems it was this they provided for, by publickly expoſing three or four veſſels or meaſures, which being pitchers of unequal capacities, but well known to the people, without any proclamation or meſſengers, ſerved to ſhew them the three or four kinds of altitude, which made up the difference of the increaſes of the Nile. Two things perſuade me that this is the meaning of theſe veſſels or big-bellied meaſures, ſo commonly found

in



I. La Sphinx. 2, Autre Sphinx réünissant les symboles du vent étésien, du Lion, et de la Vierge. 3, 4, 5, Les marques des crues du Nil. 6, Le Canope. La Figure 4 annonce la diminution de l'eau et le mesurage des terres par une Huppe, une Equerre, et un Clairon.

in the Egyptian monuments. One is the name given them; the other the attributes annexed.

The SYMBOLICAL WRITING.

The name *canob* or *canopus* given that veſſel, is grounded on the uſe made of it. They painted the devaſtation made by the overflowing water under the figure of a dragon, of a crocodile, an hyppopotamus or a water monſter which they called Ob, and which they ſince called *Python*. We always ſee the word Ob, or the enemy, which the ſacred writers call Ob when they have a mind to expreſs the ſuperſtitious and extravagant fancies of the heathens (*a*); I ſay, we always ſee it rendered in the ancient tranſlations by the term Python *. When they had meaſured the exact height of the *Enemy*, that is, the degree of the depth of the water; they informed the people what it was, by expoſing a veſſel which probably contained as many pints as the depth of the water had fathoms or cubits: wherefore they gave that veſſel the name *Canob*, which ſignifies the *fathom of the dragon* (*b*), the meaſure of the overflowing.

* *See the hiſtory of Saul and the Pythoneſs, &c.*

The ſeveral attributes which they annexed to this veſſel are no leſs ſignificant than its name, and

(*a*) אוב *Ob. Levit.* 20: 27. Ob, ſignifies properly ſwelling, a riſing. They gave the overflowed Nile that name, becauſe it laid all waſte by its ſwelling, &c.

(*b*) From קנה *Cane*, a perch, a fathom, a rod or cane to meaſure, as it is ſeen in Ezekiel c. 4: 5. קנה המדה *Kene Hammiddah*, a cane to meaſure; and from אוב *Ob*, the dragon, Python, the enemy. It was at Memphis, that they formerly took theſe meaſures, as now they do at Cairo, in order to inform the reſt of Egypt. The village near the ruins of that large town is ſtill called Manoph, and the neighbouring plain Menophi, which is viſibly the true name of Memphis, and ſignifies nothing but *the meaſure of the dragon*, or *the meaſure of the overflowing*. From מנה *Mana* to meaſure, to caſt up; and from אוב *Ob* or *Of*, the dragon, or the river ſwelled.

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have an evident relation to the ſtate of the river. They often finiſh that vaſe at top by a man's head, which we ſhall afterwards obſerve to be the ſymbol of induſtry or of husbandry. They ſometimes made the feet of the figure come out at bottom of this veſſel. The arms and the whole body of the man or the ſymbol of country-works, were in a manner ingaged and fixed, in order to give the people to underſtand, that the ploughman had nothing to do ſo long as the waters continued upon the plain. They ſometimes made the hands of the figure to iſſue out of the vaſe, in one of which they put a hawk's feather, to mark out the ſtudy and obſervation of the winds, which was to be the chief buſineſs of the husbandman: becauſe he, according to the nature of the wind, either haſtened, deferred or totally omitted ſowing. The canopi are very commonly terminated by one or two croſſes, the meaning of which we have juſt now explained. The top of the vaſe is alſo oftentimes ſurmounted with ſeveral birds-heads, to ſignify and characteriſe the ſeveral winds which they knew, and which either aſſiſted or retarded the increaſe or the lowering of the waters. Sometimes they put upon the canopus the head of a dog, to ſignify the ſtate of the river at the time of the riſing of the dog-ſtar. At another time they put thereon the head of a maid, to mark out the ſtate of the Nile under the ſign of the virgin, and at the approach of the draining or retiring of the water.

All theſe conjectures united ſeem to amount to a demonſtration. They are the more acceptable, becauſe connected one with another, and relative to the great concern of the colony. Let us then proceed in this eſſay of explications, ſince it begins to throw a glimpſe of light upon a ſubject hitherto very obſcure, and the underſtanding of which would

would unravel many of the monuments of antiquity.

The SYMBOLICAL WRITING.

IX.

The ſequel of the Egyptian Symbols.

WHOEVER the inventor of the firſt ſymbols peculiar to Egypt may have been (a point which we are no way concerned nor perhaps any way capable of clearing) it is enough to know, that they were every where received with applauſe. The conveniency of that language, which rendered itſelf intelligible to the eyes, and in ſome ſenſe made animals and even ſtones themſelves to ſpeak, by degrees rendered the uſe of it more common. They extended it to every thing.

The ſymbolical writing ſoon ſerved for the information of manners, as well as the regulations of husbandry. It was made uſe of to perpetuate among the people the knowledge of the moſt important truths, and to inculcate their principal duties. The places where the Egyptians uſed to meet at the new moon, were ſoon filled with ſignificant figures, fit to recall to their minds an intelligence infinitely powerful, which preſides over every thing, which gives to man and animals their life, to plants their fruitfulneſs, and every day overſpreads the earth with new bounties; to an intelligence ſuperior to the ſun, the earth, and the induſtry of man; which gives to the ſun its heat and ſplendor, to the earth its fertility, and to the induſtry of man ſucceſs and the reward of her toils.

The character of the Egyptian writing deſigned to ſignify God, was, not indeed a flame or blaze, as was the general uſage of the Eaſt, but a circle, or rather a ſun: an extremely plain ſymbol, and the fitteſt

The Sun, the ſymbol of God.

The POETICAL HEAVEN.

fitteſt to repreſent to them the power and the univerſal action and influence of the ſupreme being which gives life to all.

The ſerpent, the ſymbol of life.

They added to the circle or the ſolar globe ſeveral marks or attributes which ſerved to characteriſe ſo many different perfections. For inſtance, in order to mark out that the ſupreme being is the author and preſerver of life, they annexed to the circle one or two ſerpents or eels. This animal was always among the Egyptians as in other countries, the ſymbol of life and health; not becauſe the ſerpent makes itſelf look young again by every year caſting its old ſkin; but becauſe among moſt of the eaſtern nations, as the Phenicians, Hebrews, Arabians, and others, with the language of whom that of Egypt had an affinity, the word heve or hava equally ſignifies the life, and a ſerpent. The name of *him who is*, the great name of God *Jov* or *Jehova* thence draws its etymology. *Heve* or the name of the common mother of mankind comes likewiſe from the ſame word. Life could not be painted; but it might be marked out by the figure of the animal which bears its name (*a*).

The banane-tree, ſymbol of fecundity.

To expreſs or point out the wonderful fecundity of Providence, which every year ſupplies with plentiful nouriſhment both men and the animals that

(*a*) It is from the word *Hava*, which ſignifies *to live*, that the Latins made their *ævum*, the life, and the *ave*, which is a wiſh of good health. St. Clement of Alexandria, *Cohortat. ad Gent. p.* 11. *edit. Oxon.* obſerves, that the word heva, which is known to ſignify the life, likewiſe ſignifies a ſerpent. And it is barely on a double meaning of the word hevi or heva, that the metamorphoſis of Cadmus and Hermione into ſerpents is grounded. *Ovid. Metam.* They were of the country of the Heveans. Macrobius has informed us that the ſerpent was the emblem of health, *Salutis draco*, ſpeaking of Eſculapius. *Saturnal. l.* 1. *c.* 20.

ſerve

ſerve them, they added to the ſymbolical circle, that is, to the characteriſtical mark of God, the figures of the moſt fruitful plants, and moſt commonly two or three large leaves of the banane tree (*a*), nothing coming up to the fruitfulneſs of that plant which is a ſort of prodigy. It eaſily grows in the country. The ſtalk of it riſes very high, and in a year becomes ſix inches or more in diameter in warm countries. From the middle of its broad and long leaves riſes a branch divided into ſeveral knobs, out of each of which iſſue ten or twelve of the fruit, as long as a middle-ſized cucumer, and which contain a rich, ſmooth, nouriſhing, cool and ſweet-taſted pulp. Of all theſe grapes collected on a ſingle branch is formed a cluſter or maſs of 150 or 200 of the fruit *. After harveſt, they cut the enormous leaves (*b*) and the ſtalks which dry up, and they feed the elephants with them. This plant, which without any coſt nouriſhes for ſeveral months together thouſands of inhabitants, and which always was the reſource of the people of Egypt, Ethiopia and India, deſerved indeed to be preferably pitched upon, for a ſymbol of him who gives both life and the ſupports of it.

The SYMBOLICAL WRITING.

* *Lemeri's diction. of drugs.*

But that life and the abundance of the different foods which maintain it, all depend upon the diſpoſitions of the air. It was neceſſary to intimate to the Egyptians, that it is God alone who governs

(*a*) That plant was anciently called Muſa, now *Mouſe* or *Mons*. See Proſp. Alpin. *de plantis Ægypt.* with the annotations of Weſtlingius his commentator. See alſo Adam's fig-tree, letter 9th of Mr. de Maillet. That plant may be ſeen in the royal garden, where we muſt not be amazed at ſeeing it unfruitful and of a leſſer ſize, the air of the climate not agreeing with it.

(*b*) Two ells long and two feet broad. *Mr. de Maillet.*

the

The POETICAL HEAVEN.

the air as its abſolute maſter; that it is from him we are to expect ſalutary influences, and that he diſpoſes at his pleaſure of general nature and the ſeaſons. In order to paint the air, the viciſſitudes and agitation of which every body feels though it be inviſible, they in their writing made uſe of the ſcarabeus or the wings of a fluttering inſect, the motions of which vary every inſtant. The wings of the ſcarabeus or of the butterfly ſpread round the ſymbolical circle, were an attribute fit to intimate, that he who rules the motions and changes of the air, is likewiſe the diſpenſer of the productions of the earth, and the maſter of the ſeaſons. This truth was particularly neceſſary to a nation of huſbandmen. Wherefore the globe accompanied with the wings of the ſcarabeus or butterfly is found at the top of moſt of the pictures relating to religion *.

The ſcarabeus, or the air.

* *See Iſis's table. publiſhed by Pignorius.*

X.

The ſymbols of the year. The ſolar year. Oſiris.

ALL mankind ſtanding in the greateſt need of regulating the order of their days, and of agreeing about the times when they were to meet together, to reſt or to work in common; the ſymbolical writing was with regard to that point of moſt particular uſe, by the conveniency of ſome marks, which being publickly expos'd, proclaimed the feſtivals and the works in a plain and uniform manner.

The courſe of the year relates to three principal objects. 1. To the courſe of the ſun: 2. To the order of the feaſts of each ſeaſon: 3. To the works in common to be done. Let us begin with the ſymbols of the ſun.

That

I. Osiris ou le Soleil sous le Capricorne. 2, Osiris ou Atys, sous le Belier. 3, Le Soleil Couchant. 4, Neptune ou la Navigation. 5, et 6, Coëfure faite comme un trône chargé du bonnet et du Sceptre du Soleil. La Figure Ire a pu donner Lieu a la fable d'Atlas.

That ſtar, which, as it was the grandeſt object in nature, had ſo juſtly been choſen for the emblem of the Almighty, had alſo its peculiar character or mark in the ſymbolical writing; and that figure related to the name given thereto. It was called Oſiris. This word, according to the moſt judicious and moſt learned among the ancients (a), ſignified the inſpector, the coachman or the leader, the king, the guide, the moderator of the ſtars, the ſoul of the world, the governor of nature. From the energy of the terms of which it was compoſed, it ſignified in general *the government of the earth* (b): which amounts to the ſame ſenſe: and it is becauſe they gave that name and function to the ſun, that it was expreſſed in their writing ſometimes by the figure of a man bearing a ſcepter, ſometimes by that of a coachman carrying a whip, or plainly by an eye.

The SYMBOLICAL WRITING.

The governor, or the ſun.

They were often contented with ſetting down the marks of his dignity, ſuch as a ſcepter ſurmounted by an eye *, or a ſcepter with a ſerpent twined round it, the ſymbol of life which the ſun maintains, or barely the whip and the ſcepter united; ſometimes the royal cap of Oſiris on a throne with or without a ſcepter. Very commonly we find the figure of a coachman having a flower of the lote tree over his head, or even ſitting on that flower, which is ſometimes cloſed and ſometimes

* *Plutarch. ibid.*

(a) *Plutarch. de Iſid. & Oſirid. & Macrob. in ſomn. Scip. lib.* 1. *c.* 20. *Dux & princeps, moderator luminum reliquorum, mens mundi, & temperatio.*

(*b*) That word comes from ארחו ארץ *Ochoſi erets*, or *Oſi eres, dominium terræ.* We find it again in that of Axieres, which is one of the Cabiri or great gods of Samothracia originally coming from Egypt; in the Oxiares of the Greek hiſtory; and in the Aſſuerus of the Perſians. This name is of a ſtructure like that of the word Ochoſius, which ſignifies the government of God.

ſpread.

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ſpread. The lote tree is a kind of nymphæa which grows in plenty on the banks of the Nile, and which, beſides the helps it was of to the Egyptians who made bread of its fruit (*a*), ſtill yields a fine flower, which opens in the morning and ſhuts at night.

Theſe varieties in the ſymbols, undoubtedly ſignified ſeveral particulars of the day or of the year. They perhaps meant the riſing ſun, the ſun-ſet, the Aurora, the crepuſcule, cloudy weather, the ſultry or moderate heats. It is ſelf-evident that nothing was eaſier than to vary the meaning of the ſame ſymbol, by the addition or ſuppreſſion of a ſingle part. But as this writing was afterwards groſsly miſuſed, and the ſenſe of it totally perverted, (a truth the proof of which ſhall ſoon be diſplayed) it would perhaps be but a loſs both of labour and time, or even a raſh undertaking, to pretend to explain every minute particular of theſe ſymbols in the Egyptian monuments ſtill ſubſiſting; for inſtance in Iſis's table: becauſe ſymbols are united there according to the ſyſtems of later times, not according to their primitive purport or meaning, which was loſt; for this governor merely figurative has then been taken for a man who lived on the earth, and miſtaken for a god in the writings ſtill extant on monuments.

I am very apt to think, that the governor or the Oſiris with his whip, more particularly related to the daily revolution, the motion whereof is more ſenſible, and that it ſignified when with its ſcepter, the duration of a ſolar year; it being this annual

(*a*) Herodotus, in his Euterpe, num. 54. beſides this firſt kind of Lotus whoſe flower is white, mentions a ſecond whoſe flower is of a carnation colour, and the fruit quite different from that of the firſt.

revolution

revolution of the ſun, that governs every thing in nature.

The SYMBOLICAL WRITING.

They made uſe of the figure of an Oſiris or a ſun, (for it is ſtill the ſame thing) to ſignify certain regular returns which were only annual. But then they changed the attribute of the figure. For inſtance, the Phenicians and others every year landed at the iſland of Pharos, thence to fetch flax, ox-hides, the oils of Sais, vegetables, corn, and proviſions of all kinds. The annual return of the fleet was repreſented by an Oſiris carried on a winged horſe, the ſymbol of ſhips and their ſails, or by an Oſiris, in the hand of which they put, not indeed a ſcepter, but a mariner's inſtrument, a harpoon which they uſe at ſea to ſpear the large fiſhes they meet with. And as corn was above all the commodity which occaſioned theſe annual viſits, when the Egyptian merchants were made acquainted with the arrival of that fleet, it is credible, that they did it with a ſign poſted up, whereon an Oſiris was painted armed with a harpoon, and that they gave the figure the name of Poſeidon or of Neptune: of Poſeidon, which ſignifies (*a*) *the proviſion of the maritime countries*; or of Neptune, which ſignifies *the arrival of the fleet* (*b*), Thoſe who had commodities of quick return, came down the channels of the Nile in boats, and got to the ſea-coaſt, near the iſland of Pharos, where

Navigation.

The trident.

(*a*) From פוש *Poſh, copiæ, ſubſidium*; and from ירים *Jedaim, oræ maritimæ, comes.* פושירים or פושירין *Poſeidain.* Whence the Greeks made their ποσειδάων *Poſeidon. Copia orarum*; *ſubſidia littorum.* It may be obſerved here, that the terminations in *im* and *in*, which are familiar to the eaſtern nations, are not to the liking of the weſtern.

(*b*) From נוף *nouph, agitare*, which forms נפה *nephah*, or נפת *nephet, agitatio, appulſio*, and fron אני *oni, navis, claſſis*, comes נפתאני *Neptoni, claſſis appulſio*, the arrival of the fleet.

that

The POETICAL HEAVEN

that fleet uſed to lye; for which reaſon *going to the fleet*, or *going towards the coaſt*, was in the common language but one and the ſame thing: and Plutarch (*a*) informs us, that the extremities of Egypt, the ſea-coaſts, were called *Neptyn* in the Egyptian language.

The anniverſaries.

There was another annual return no leſs ſolemn, and which required a peculiar mark or ſymbol. This was the return of the anniverſary ſacrifices. We ſee from Archemorus's funerals in Statius's Thebais, from the anniverſary of Anchiſes in the third book of the Eneid, and from the annual lamentations of the virgins of Iſrael over Jephta's daughter, that it was the univerſal cuſtom of antiquity, to lament and pray over the tombs of ſuch as were dear to their country, and to renew theſe aſſemblies and ſacrifices as often as the year came about. The Oſiris, otherwiſe the ſymbol of the annual revolution, might then by the change of its attribute denote an anniverſary. Inſtead of a whip then, or of a harpoon, they put into his hand

The waterman's oar.

the hook or the oar of a waterman (*b*): or they put upon his head a buſhel, a meaſure of corn, which was diſtributed to every poor perſon at funeral feaſts; and they perhaps gave that figure the name of Pelouta (*c*), *the deliverance*. The reaſon of this is eaſily gueſſed at; and we ſhall obſerve, when we come to the funeral ceremonies, that a ferry-boat was the ſymbol of death; that a buſhel

(*a*) Νέρθεν. ὃ καλέσι τῆς γῆς τὰ ἔσχατα. *De Iſid. & Oſir.*

(*b*) The oar with two points is three times found in one of the ſides of the obeliſk which is at Rome at the gate *del popolo*. See *L'antiquit. Expliq. vol.* 4. *p.* 352. See the hook of a waterman in the hand of Pluto. *Lilii Gregorii Giraldi. vol.* 1. *p.* 75.

(*c*) From פלט *palat, liberare*, פלוטה *peloutah* and פלוטא *pelouto, liberatio*.

was

1, et 2, Pluton, ou Serapis. Symbole de l'anniversaire. La 2e. fig. est tirée dune medaille. voy. Lil. Gre. Girald. La 3e. fig. a rapport a la page 120.

was the publication of a funeral diſtribution, and that the *deliverance* from evil was the notion anciently entertain'd of the death of the juſt. *The* SYMBOLICAL WRITING.

But though an anniverſary feaſt might very well be pointed out by the figure of an Oſiris placed in the aſſembly of the people; yet they muſt needs have joined it with another mark, which might ſignify the exact time of the year when that feaſt was celebrated, and whether the aſſembly ſhould be held at the neomenia or at the full moon, or on any other day of the month.

Let us then proceed to the ſymbol which properly governed the ſacred year, that is, the order of the feaſts.

XI.

The civil year. Iſis.

WE might here reaſonably enough call the order of the feaſts the eccleſiaſtical year, ſince they were religious aſſemblies, in which they profeſſed to honour God and glorify his providence. The reſearch we are now making of primitive uſages, and of the ſignification of the ancient writing, evidently relates to the times that went before the introduction of idolatry. But this order of the days appointed for working or for religious aſſemblies being the rule of ſociety, we ſhall call it *the civil year*. It was ſcarce poſſible to have a more ſimple mark of the ſeveral feaſts of the year, than the ſymbol of the earth and of its productions, which vary according to the ſeaſons. And at this time, country people have not a ſurer almanack for dividing the year and ſeaſons, than the diſtinguiſhing of times by the coming of either ſtrawberries or beans, by the hay or corn harveſt, or by

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the ſeveral crops that ſucceed. The figure of the man, who rules over animals and every thing on earth, had been thought the propereſt emblem to repreſent the ſun, which enlivens all nature: and when they wanted a characteriſtick of the earth, which brings forth and nouriſhes every thing, they pitched upon the other ſex. The woman, who is a mother and a nurſe, was a natural image of the earth. The latter was then painted with its productions under the form of Iſha or Iſis, which is the ancient name of the woman, and the firſt ſhe ever had (*a*). This ſymbol was the more convenient, becauſe the changes of nature, the ſucceſſion of ſeaſons, and the ſeveral productions of the earth, which no doubt were the ſubject of the common thankſgivings, might eaſily be expreſſed by the ſeveral dreſſes given this woman. When, for inſtance, the peculiar purpoſe of a feaſt was to remind the people, that the earth, which God had made our abode, ſupplied men with lodging and ſhelter againſt winter and miſchievous animals, they crowned Iſis with ſmall towers or with battlements. When they had a mind to intimate the winter neomenia, and to remind people of praiſing him who gave them cloaths, fur-linings and attire; they covered Iſis's head with little fillets, with ſkins ſewed together; ſometimes with feathers ranged one over the end of the other, or with ſmall ſhells neatly ſet by each other. When God was to be praiſed in other feaſts, on account of the earth's maintaining all ſorts of wild and domeſtick animals for the ſervice of man; they incompaſſed Iſis with ſeveral rows of heads of animals; for inſtance with a row of bull's heads, then with another of lion's

(*a*) אישה כי מיש *Iſha Ki meiſh, virago quia ex viro.* | Geneſ. 2: 23.

heads,

Différentes Isis
Ou les annonces de la Néoménie, et des autres fêtes.

heads, or with a row of ram's, hart's, or dog's heads. In Egypt, where they can with certainty judge of the product of the year by the ſtate of their river, they proclaimed a plentiful year to the people, by ſurrounding Iſis, or the ſymbol of the year, with a multitude of breaſts. On the contrary, when the preſages of fertility were not favourable, they publickly expoſed an Iſis with a ſingle breaſt; thereby to warn the people, to make amends for the ſmallneſs of the harveſt by the culture of vegetables, or by ſome other induſtry. Iſis was dreſſed in white, to mark out the day; and they put her in black, to ſignify the night. Having on her head the throne of Oſiris, or of the ſun, turned the inſide before, but vacant and without either a cap or a ſcepter, ſhe very likely ſignified the Aurora, or ſome ſacrifice made very early in the morning. Wearing the ſame throne vacant, but with its back turned forward, it might ſignify the crepuſcule of the evening. They put a ſickle in her hand, to denote the time of harveſt. They dreſſed her head with the horns of the ram, the bull or the kids, to ſignify the ſpring and its ſeveral parts. The harveſt being made in Egypt when the ſun enters into the ſign Taurus, the horns of the heifer were the mark of the great feaſt to be ſolemnized after the firſt crop. They ſometimes painted Iſis, or the ſign of the feaſt poſted up, with a heifer's head, and having on her knees her beloved ſon little Horus the emblem of annual work. The harveſt juſt over rendered the feaſt and this figure moſt agreeable to all the people. There was ſometimes on Iſis's head a cray-fiſh or the crab, ſometimes the horns of a wild goat, according as they had a mind to ſignify either the entering of the ſun into the ſign Cancer, or the feaſts that were ſolemnized at his entering into that of Capricorn.

The SYMBOLICAL WRITING.

The origine of the fable of the Amazons.

The POETICAL HEAVEN.

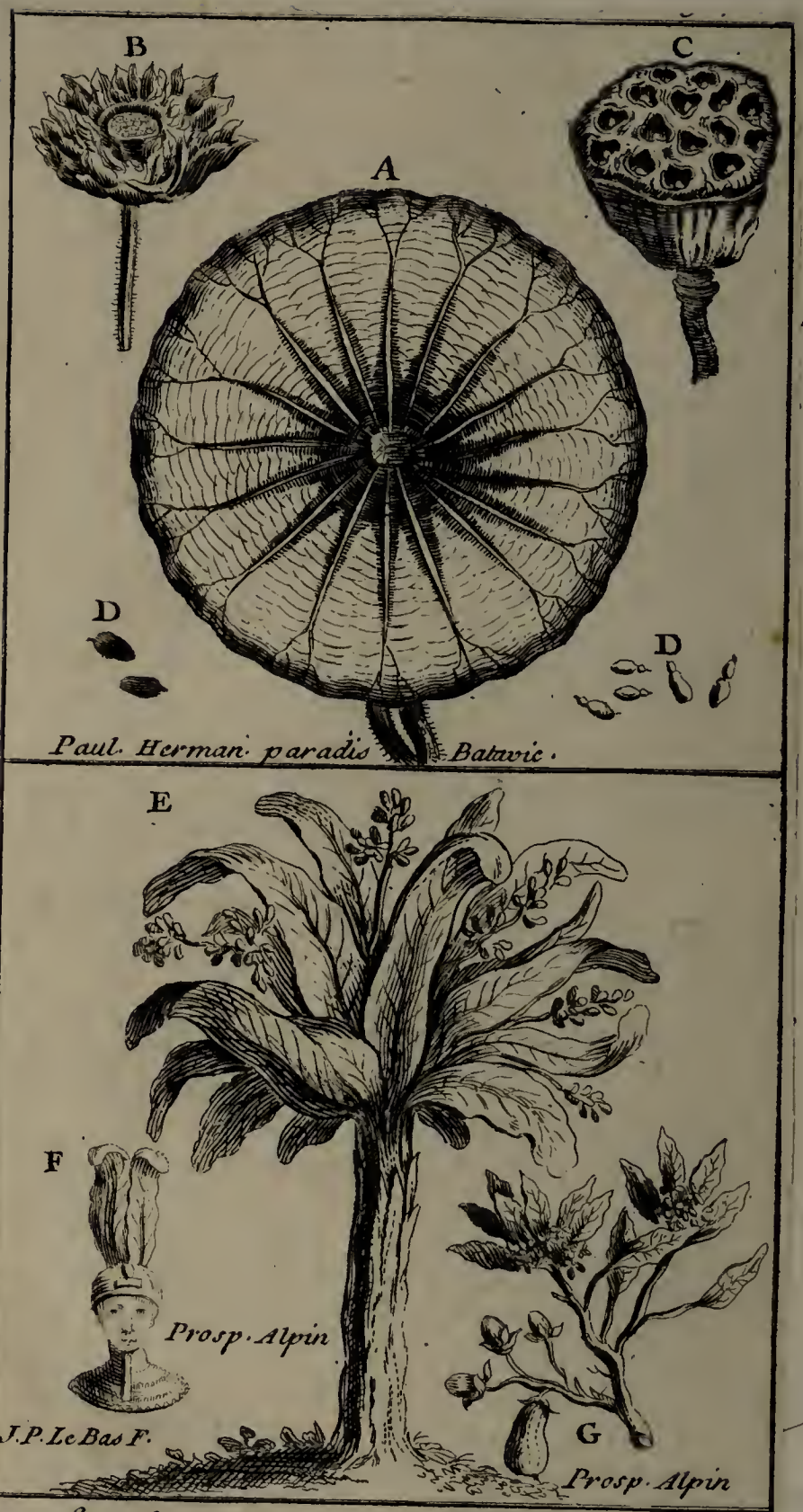
Inſtead of a woman's head, they ſometimes put on her ſhoulders the head or the beak of a hawk, to mark out the feaſt that was celebrated at the return of the Eteſian winds. Sometimes they covered Iſis's head with the wings of a Numidian hen, to ſignify ſome other wind which I am not apprized of. She is often ſeen with the head of an ibis, a kind of ſtork that feeds on ſerpents: and as the Egyptians were wont to ſay, that the ibis delivered their country from the winged ſerpents that came thither from Arabia (*a*), it is ſcarcely to be doubted but theſe figures and that language were an enigma grounded on the requeſt they made for weſterly winds, to repel the peſtilential vapours which the eaſt or ſouth-eaſt winds might have brought from the fenny ſhores of the Arabian gulph, which extends all along the eaſtern coaſt of Egypt.

The flower of the lote-tree which ſpreads on the ſides of the Nile, after the retiring of the great waters, the fruit of which ſerves to make bread, the cups of *Colocaſia* (*b*), which were pretty flowers wherewith they crowned themſelves at certain of their feaſts, a kind of pears produced by the tree called perſea, the large leaves of the banane-tree, and other the like plants that bloſſom and bear in different ſeaſons, were introduced into Iſis's attire, and might very well give the people to underſtand the ſeveral particulars of the year, or point out ſuch or ſuch a feaſt to them.

(*a*) *Herodot. in Euterp. num.* 52. Herodotus ſays indeed, that he had heard of winged ſerpents. But had he ſeen any of them, he had not fail'd to mention it. As to the pretended ſerpent-bones that were ſhewed him in places near the red-ſea, they are ſea-fiſh bones; whereof you find whole heaps, even in places very diſtant from the ſea.

(*b*) See at the end of the ſecond volume the explanatory diſcourſe, on the Colocaſia, the Lotus, the Perſea, and other Egyptian plants.

I for-



A, La fleur de Lotus épanouie. B, La même resserée le soir autour de sa gousse. C, La gousse ou le Ciboire. D, La graine tirée de la gousse. E, Le Musa ou Bananier. F, Tête Egyptienne avec les feuilles Symboliques du Bananier. G, Branche de Perséa avec son fruit.

I, La grande Déesse de Syrie et d'Ephèse
2, L'Isis à tête de Vache avec le petit Horus.
3, L'Isis à tête de Lion.

I formerly thought, that the moon or the crescent placed on Isis's head, might be the symbol of nature which receives every thing from God, as the moon borrows its light from the sun. But there is no risk in thinking, that the Egyptian physicks were much plainer: and it is much more natural to believe, that the crescent placed over Isis's head marked out the neomenia, or the assembly of the new moon; that the full of the moon over the head or on the breast of Isis, signified the middle of the month; that the crescent or the full moon accompanied with such or such leaves, denoted the assembly to be held at the neomenia or full moon that was nearest to such or such harvest; that a radiant star placed in her head-dress, imported a sacrifice that was to be made in the morning, at the rising of the dog-star, or of some planet, or in any other circumstance that served to distinguish the feasts or seasons. All these changes had each its peculiar meaning; and Isis changed her dress as often as the earth. *The* SYMBOLICAL WRITING.

If near an Isis wearing a crescent on her head and a sickle in her hand, the priests expose in the assembly of the people an Osiris with his bushel; the poor will be thereby able to understand, that there is a funeral sacrifice and an anniversary distribution, at the new moon which shall precede harvest. A single example of this language is sufficient, to make us apprehend the facility of varying the meanings of it, by varying the situations and attributes of the figures.

XII.

The works, or the rural year. Horus.

THE first Egyptian doctors seem in their instructions not to have much busied themselves in curious and speculative researches. Their chief intent was to inspire the people with sentiments of gratitude towards God, and to regulate their works, on the good success of which their lives depended. A philosopher wholly taken up with any system of physicks, or full of sublime thoughts on the nature of spirits, will not fail, on sight of the Egyptian hieroglyphicks, to look for and even think he there clearly perceives his favourite tenet. But let us avoid prejudices or systems, which are almost one and the same thing. Whoever knows the heart of man, from his wants easily guesses the meaning of his actions; and it is by studying the wants of the Egyptian colony, that we may reasonably interpret Thot's precepts, and the meaning of the principal characters of the writing he contrived for the service of the people.

Besides publick marks fit to intimate the annual revolution and the whole series of the feasts; the people still wanted some other signs to be shewed them, that might settle the order and times of their different works. This we shall call the rural year.

As the industry or the works of men, and above all husbandry, cannot produce any thing good, but with dependance on the concurrence of Osiris and Isis, (the reader now understands this language) after having represented the sun by the figure of a man or a governor, and the earth under the form of a woman or a teeming mother; the Egyptians represented

represented work by the figure of a child whom Osiris and Isis had a singular affection for; of a beloved son whom they delight to load with blessings. Then by the different forms they gave this child, sometimes by painting him like a full-grown man, or by giving him the wings of certain winds, the horns of the celestial animals, a club, or an arrow, or any other the like significative dresses or instruments; they ingeniously expressed the management, the successive operations, the disappointments and good successes of agriculture. *The* SYMBOLICAL WRITING.

They called this child Hores or Horos (*a*), which very likely in Egyptian as well as in Hebrew, in Phenician and Arabian equally signified the husbandman and the artificer, husbandry and industry, in short, *work*. They oftentimes abbreviated the symbol by the simple draught of a human head, the natural seat of understanding; and to shew the importance of work, which procures us the necessaries of life, they joined that head to the figure of a serpent which is the emblem of life: or they put the two intire figures together, the symbolical serpent, and the beloved child of the sun and earth. To shew the relation of these things to agriculture, they often set the two figures I mention upon the instrument that serves to winnow corn.

This representative child and the serpent annexed passed from Egypt to Athens, which was a colony originally from Sais, and thence were conveyed to many other places. This evidently is the origine of the extravagant custom, which the

(*a*) הרש *Hores*, Ὥρος, *horos*, husbandry and the husbandman. Plutarch in his treatise of Isis and Osiris calls him *Aroueris*, which signifies agriculture. From the oriental word *haraſh*, or without aspiration *aras* and *arat*, comes the *aro*, ἀρῶ of the Greeks, and the *aratio* and *ars* of the Latins.

The POETICAL HEAVEN.

Athenians took for want of underſtanding matters well, of putting their children in a van immediately after they were born, and of their laying them upon golden ſerpents, whereby they thought they procured theſe children a great deal of good, and did for them (they ſaid) what Jupiter's nurſe had done for that god, and Minerva for Erictthonius (*a*).

This child was introduced into the feaſts wherein the ancient ſtate of mankind, and the helps which had been procured to men by teaching them how to conduct their work, were repreſented. The ſame child appeared, but under different attitudes, in every publick feaſt or aſſembly, there to point out the works that were to concur with the following ſolemnities. Let us now enter upon a particular examination of the diverſities reſulting from this two-fold uſe of Horus.

XIII.

Horus, or the ſymbol of agriculture, carried at repreſentative feaſts.

WHEN the feaſt repreſenting the ancient ſtate of mankind and the progreſſes of induſtry was celebrated, both the figure of the earth and that of work obtained ſeveral names in different countries. But we find the ſame purpoſe and the ſame relations in all theſe names. The Iſis repreſenting

(*a*) Nothing was more common than to put them (new born infants) in vans · · · Thus Callimachus tells us Nemeſis placed young Jupiter in a golden van.

· · · · · σὲ δ' ἐ κοίμισεν Ἀδρηστέια λίκνῳ ἐνὶ χρυσέῳ.

It was a common practice among them, (the Athenians) eſpecially in familie of note, to place their infants on dragons of gold: which was inſtituted by Minerva, in memory of Erictthonius.

the

the earth changed by the flood, was called Ceres, Themis, Nemeſis, Semele, Mnemoſyne, and Adraſtia. The child carried in the lap of the mother, or placed by her with a ſerpent, to repreſent the ſubſiſtence which work by degrees had procured to men, was called Horus, Ericthonius, Harpocrates, the ſon of Semele, and a great many other names.

We ſhall beſtow an intire article upon the explanation of the ſymbol of Ceres. The Iſis ſurnamed Nemeſis ſimply ſignified the earth preſerved from the waters (*a*). Semele ſignified the *repreſentation* (*b*) of the ancient condition of men; and Mnemoſyne (*c*) is no more than a bare tranſlation of the ſame word into Greek. The torches which were always carried next Ceres, or the ſymbol of the mourning earth, related to the fire, which after the flood was become neceſſary in every private family: and this cauſed Iſis thus accompanied to be called Themis, Themiſto and Adraſtia, which three names ſignify all *the excellence of fire* (*d*).

The chief piece in the repreſentation next to that of the earth was little Horus. He was made of

(*a*) From משה *maſha*, to fetch out of, to ſave from the water, comes נמשה *nimeſheh*, ſaved or fetched from the bottom of the water. The name of Moſes ſufficiently juſtifies this etymology.

(*b*) From סמל *ſamal*, and סמלה *ſimeleh*, *Ezech.* 8. 5. *ſimulacrum idolum*. From this word comes the *ſimilis* of the Latins.

(*c*) Μνημόσυνη *memoria*.

(*d*) From תם *tham*, the perfection, the excellence, and from אש *iſh* or אשתא *iſhto*, the fire, come תמאיש *themis* תמאישתא *themiſto*, the excellence of the fire. Likewiſe from אדר *adar* or *eder*, the excellence, and from אשתא *eſhta* or *veſta*, the fire, comes אדראשתא *adraſta*, the excellence of the fire. From that word *eſta*, the fire, the hearth, the Greeks made that of *aſtu*, which ſignified the home, the common habitation, the town. Thence again comes the ancient cuſtom ſtill ſubſiſting of confounding the notion of a houſe with that of fire, and of ſaying in French *two hundred fires*, to ſignify two hundred houſes.

gold,

The POETICAL HEAVEN.

gold, which caused him to be named Herichton or Heresichton, that is, *the golden Horus* (*a*). He was laid on a van, or in a small portable chest, with a serpent of the same metal. The symbol of work, and the heva or the emblem of life and of the assistance which work insures to mankind, were of the most precious metal, to give the assembly a high opinion of husbandry, and of the inestimable price of the helps they had borrowed therefrom. And really it was the most excellent instruction that could possibly be given them; and they could not but be usefully struck with the comparison of the dismal state of their fathers, with the helps which experience and diligence had taught them to procure themselves.

A multitude of ancient monuments testify to us the use of the little portable chest, of the van, the child and the serpent (*b*). The better to intimate how industry had gradually repaired and mitigated the disorder caused by the flood, they added to these figures the sorry grains on which they in the beginning had been obliged to feed, and the marks of the crosses they had been necessitated to overcome. The persons who in the publick ceremony carried the chest wherein all these memorials were contained, likewise assumed to themselves significant names, and made a part of the representation. They became actors, and every thing concurred with the symbolical pieces, to convey certain truths into the minds of the spectators.

The representative child was called simply the child, *liber*, the beloved son; sometimes the child author of life and subsistence, *liber Pater*; some-

(*a*) From חכם *chetem*, pure gold.

(*b*) See the antiquities of Greece collected by Dr. Potter late Bishop of Oxford, now Archbishop of Canterbury. Vol. I. And Clem. Alexandr. *Cohort. ad Gent.*

times

times the child of the repreſentation, *ben Semeleh*; ſometimes Harpocrates, Bacchus, Apollo, Icarus. He bore many other names, whereof we ſhall give an explication, in the particular enumeration of the feaſts of the ſeveral nations. As to the names of the actreſſes or the women who ceremonially carried the memorative ſymbols of things paſſed, I ſhall be content with alledging a ſingle inſtance, which is an immediate demonſtration of all we have juſt ſaid, and is known even to children; but in which the moſt learned interpreters could ſee every thing but truth. I mean the fable of Ericthonius. *The* SYMBOLICAL WRITING.

'Tis known from the teſtimony of Diodorus Siculus, and from the conformity of the Athenian laws with the Egyptian, that the firſt inhabitants of Attica were an Egyptian colony. We have even ſeveral proofs, that it originally came from the city of Sais, ſo famous for its olive-trees. Among the ceremonies which theſe foreigners brought from Egypt into Greece, they remark the little cheſt, which according to the cuſtom of their original country, contained the ſymbolical figures of agriculture. Three young Athenian women carried in their feaſts a baſket, wherein lay a child and a ſerpent.

Infantemque vident exporrectumque draconem *. * *Ovid. Metam. of Ericthonius.*

The three maids that carried this child had names relating to huſbandry, the ſymbols of which they bore in their hands. They were called *Herſe*, *Pandroſos*, and *Aglauros*. The ſignification of theſe names unveils the whole obſcurity of the enigma. It is enough for us thereby to underſtand, that it is to the alternative of the *rain*, the *dew*, and the *fair weather*, that huſbandry is indebted for the life it affords us. Let the imagination of poets wander

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wander upon the reſt, and, according to their cuſtom, look into a ſymbol to them become unintelligible, for the matter of an inſipid metamorphoſis.

XIV.

Horus, or the ſymbols of the ſeveral works of the year.

NO doubt but theſe figures of Horus, by paſſing from the hands of one people into thoſe of another, were varied according to the fancy of thoſe who adopted theſe ceremonies, and gave birth to a great many fables. But the ſenſe of them was ſimple in its primitive inſtitution, and this is what we are now inquiring after. The truth of the interpretation we have juſt given of the figure of Horus, may be juſtified by the particular examination of the ſeveral forms they put him into, ſince they all are intended to ſignify ſome of the annual operations of agriculture, or the obſtacles he is to overcome, or the favours he receives.

Sometimes we ſee him a child in the lap of his mother; becauſe man is nothing but weakneſs, and owes every thing to the fruitfulneſs which Providence for his ſake beſtows on the earth. Sometimes we ſee him full grown, and armed with a club which Oſiris and Iſis put into his hand. This is work encouraged by the concurrence of the ſun and the earth, to rid himſelf of the enemies that thwart his undertakings. This child in other places is ſeen with the wings of ſeveral winds that are favourable to him. Sometimes he is without his wings, that is the Eteſian winds, and in this caſe he ſeems to be getting a diſmal fall. Elſewhere, though already pretty well grown, he is ſeen with his

I. Osiris, Isis, et Horus, ou le Soleil concourant avec la terre revetüe de l'air à aider le travail de l'homme. 2, Héricton. 3, Horus portant l'annonce de la diminution de l'eau. 4, le Cofret mysterieux. 5, la tête d'un enfant dans un Van.

his feet and hands incumbered, and as it were swathed up, without being able to make the leaſt motion. All he can do in this poſture is to hold a pole, a ſquare, or a pair of compaſſes, and ſometimes a weather-cock, or a ſtick with a whoop on the end, or ſome other out-jutting piece, fit to receive the impreſſion of the wind, and to point out its courſe. And really huſbandry in Egypt having, before the inundation, been very buſy about harveſt-work or threſhing the corn, is almoſt unactive during the time of the waters lying on the plain. He is then confined to the meaſuring of the depth of the ſeveral increaſes, to the obſervation of the return of the ſouth-wind (I had like to have ſaid of the flying of the whoop) and to the preparing of the inſtruments neceſſary to meaſure and with expedition to ſurvey the lands, which the mud left by the Nile had rendered impoſſible to be known again; that after this diviſion, they may immediately ſow and turn up the earth with the plough, or even imploy no other inſtrument for the culture of the land, than the ſnouts of hogs eager to delve into the mud, in order to find roots in the ſandy ground below it. *Herodot. in Euterp. num.* 42.

The SYMBOLICAL WRITING.

The head of Horus often happens to be placed over the veſſel that repreſents the ſtate of the river, and which was called canopus. His hands are ſeen coming out of the veſſel, but fixed, acroſs each other, and incumbered by the obſtacle of the water. The only affair he can be taken up with during his involuntary leiſure, is, the ſtudy of the courſe of the air, the quality whereof will either prolong or ſooner determine the time of his inaction. If any ſymbol might then be put into his hand, it ought to be that of the wind. And indeed he then moſt commonly bears the feather of a hawk in one of his hands.

The POETICAL HEAVEN.

But if we have the elements of the Egyptian writing that are relative to husbandry, let us now write ourselves: let us try to paint in the Egyptian gout. Let us use the privilege of collecting in one single body some of the divided pieces of several figures. The concurrence of these pieces may become as significant, as if we saw every one of them intire. Their abbreviation will be convenient; and though these pieces do naturally never meet together, this novelty will be but the fitter to render the people more attentive to the concealed meaning of it.

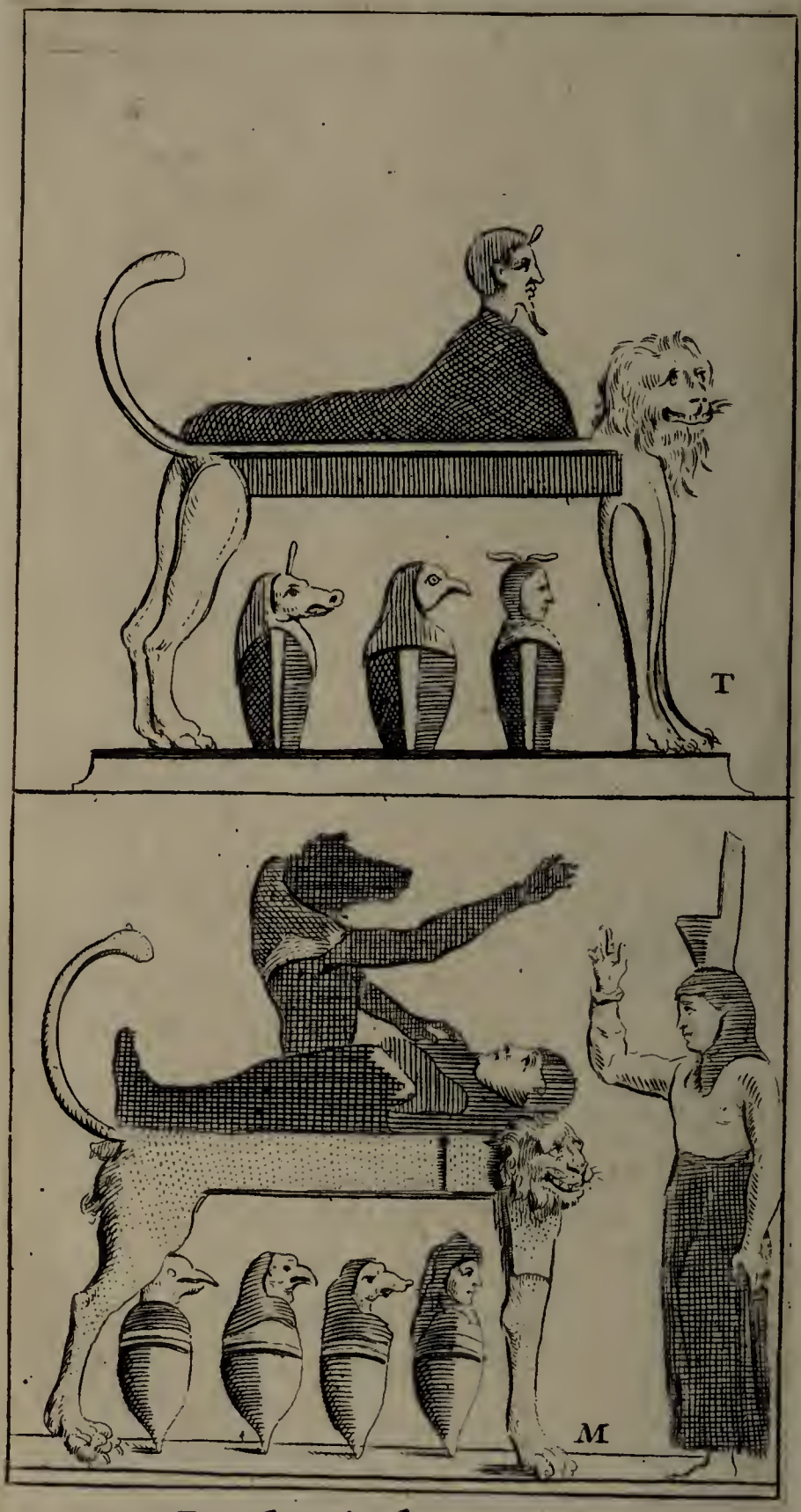
What instruction or sign exposed shall they exhibit to the whole colony, to inable them to flee at the approach of the inundation, and afterwards to sow in due time, that they may reap their corn in March? The sum of what is to be done, consists in previously using all necessary cautions, for their retiring at the return of the northern wind, that will soon swell the river, and in measuring the depth of the successive increments, whereby the time and the nature of the ploughing, which is to succeed the draining of the water, may be regulated. Let us put a hawk's head on Horus's shoulders, with a cross in his hand, and all this is intimated: nor is this very short piece of writing of my own invention, but of the remotest antiquity, in the monuments of which it is frequently found.

Have we a mind to give the Egyptian people to understand, that the sign Leo, under which harvest begins in others places, is the time of the greatest repose for the Egyptian husbandman? Have we a mind to tell him, that the time of his inaction is from the blowing of the Etesian winds and the rising of the dog-star, to the time when the sun leaves the sign Virgo? Let us transform the

sign

Horus à tête d'Epervier.

Avec la Croix en main : ou l'annonce du débordement régulier.



La durée du repos d'Horus.

ſign of the lion into a couch. The feet of the couch ſhall be lion's feet, and the head of it a lion's head. Let us thereon lay Horus ſwadled tight, or at moſt lifting up his head a little to obſerve the time when he muſt get up. Let us put under the ſame couch three canopi, one terminated by the head of a hawk, the ſecond by that of the dog-ſtar, and the third by that of the virgin. Now, this picture, perfectly agreeable to the rule which the Egyptians never failed to obſerve, is exactly that which is found in the monuments *.

The SYMBOLICAL WRITING.

* *See Menſa Iſiaca on the border.*

The ſame figure is found in other places (*a*), with the addition of another canopus denoting the vernal ſouth wind that comes before the Eteſian, and of a large Anubis, who with an emphatick geſture, and turning towards Iſis who has an empty throne on her head obverted to the eaſt before dawn of day, gives Horus the important warning of retiring.

But it would be a raſhneſs in me to preſume to write any longer in Egyptian, when I am not as yet over-ſure of my ſkill in reading it. Let us firſt of all confirm ourſelves therein, and again try the application of our principles to ſome other monuments.

When I take a view of ſome of the ſides of the great pyramids, and of ſeveral monuments of ancient Egypt, I find a piece of ſymbolical writing, the ſenſe of which offers itſelf naturally enough. There is at the top the ſolar circle, ſupported by large butterflies wings, and below Oſiris on his throne. By him ſtands Iſis with the meaſure of the Nile, and before them Horus, having his cloaths

See Les voyages de Paul Lucas vol 2. and L'antiquit. Expl. vol. 2.

(*a*) A figure painted on a mummy at the Auſtin-fryars of *la place des victoires*. We ſhall in another place expiain, why this figure is uſed about a dead body, when we ſhew how the ſenſe of theſe ſymbols came to be perverted.

tuck'd

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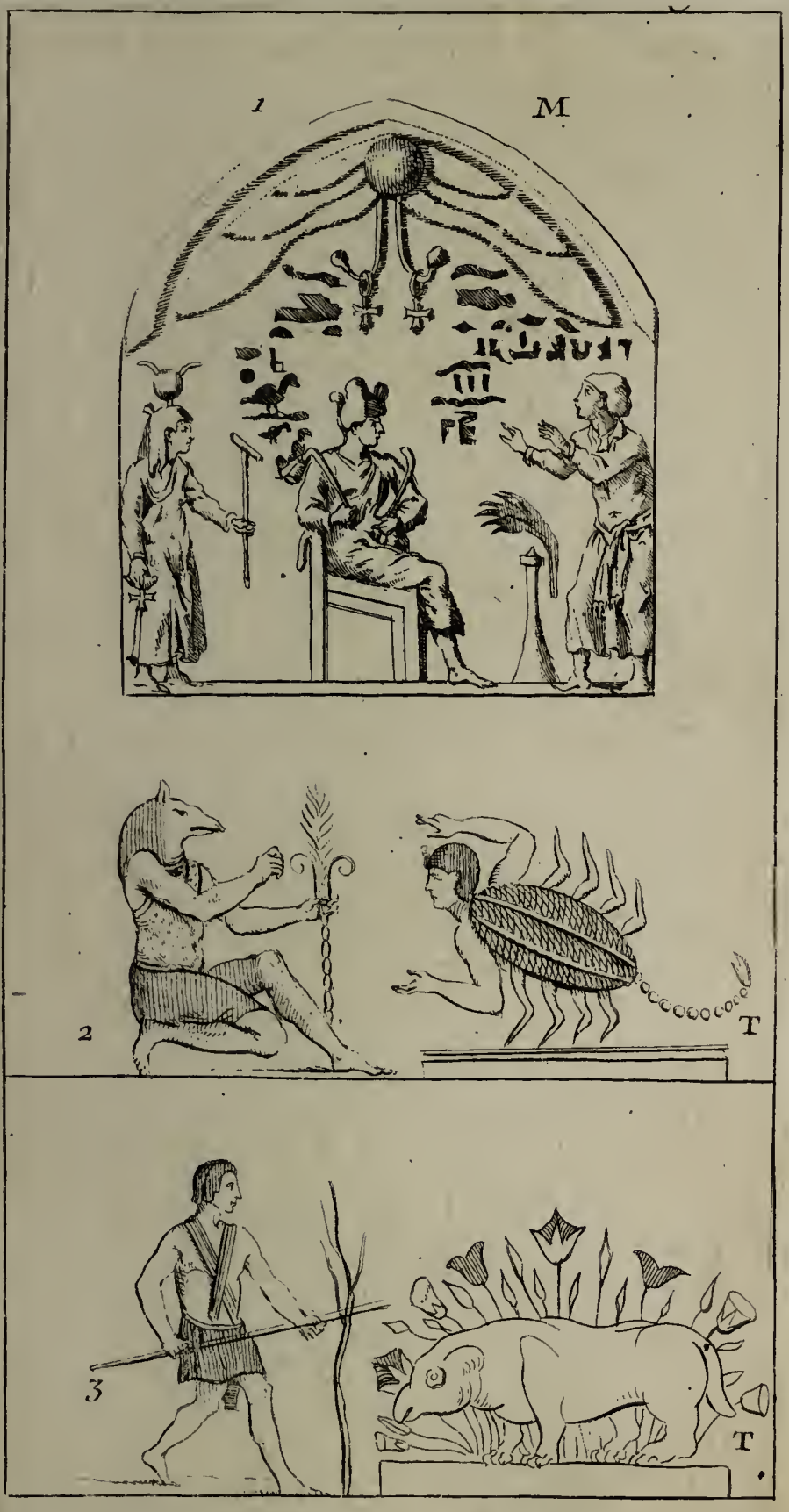
tuck'd round him with a girdle, as one ready to go about his work. He has a banane-tree before him, and lifts up his hands towards the circle that commands the whole.

This representation is a true language, and plainly intimates, that agriculture must expect every thing from the Supreme Being which alone can render the air, the sun, the earth, and the measure of the inundation favourable to the plants he is to cultivate. But what can be here the meaning of two little crosses hanging on the wings of the butterfly? It is the chief object of the wishes of Egypt. The cross, as we saw, either long or short and abbreviated, marks out the measure of the inundation. When repeated and suspended at the butterfly's wings, it marks a disposition in the air fit to procure a considerable inundation, without which Egypt is not fruitful, because it never rains there, and because the soil, which is of a sandy nature, never could nourish any thing, without a certain quantity of mud, which becomes sufficient only in proportion to the depth of the inundation.

See the edge of Isis's table.

Let us pass on to another picture. Here is one wherein Horus's head is joined to the body of the scorpion. Horus looks at the ears of corn which Anubis shews him. It is agriculture which under the sign of the scorpion, that is in November, sees the sheaves of corn, and the several vegetables he has sowed, springing up. He with an eye of pleasure beholds the success of his cares, for which he is indebted to the dog-star, which has warned him in time to flee and remain unactive till the draining of the waters, taking no other trouble but that of observing the course of the air, and of measuring the depth of the water, to be able to judge of what he should or should not do.

In



I. Les secours du Labourage, 2, Naissance du blé sous le Scorpion. 3, Le Labourage victorieux sous le Sagitaire

In another piece of ſculpture, I find Horus armed with an arrow, and running a ſea-horſe, ſurrounded with lote-tree leaves and fruits, through. By this monſter which dwells in the Nile, and comes out of it to lay waſte and devour whatever it meets with, we can underſtand nothing but the inundation. The lotus, which grows and bears fruit on that river's ſide, ſtill facilitates the underſtanding of the emblem. Horus, armed with an arrow, and getting the better of that monſter, can be no other than huſbandry, whom experience has gradually taught to rule and ſo well time his operations, that for the future he may be able to find, even after the lowering of the Nile, time ſufficient to meaſure and ſow his lands; ſo that nothing may be left him to do or fear when his winter comes on, that is, when the ſun enters the ſign of Sagittary. This was getting a complete victory over that river, before ſo dreadful. A ſmall piece more, which attends the figure of the vanquiſhed monſter, fully fixes the meaning of the riddle. It is a tree wholly ſtript of its leaves, which is ſeen near Horus then victorious. This circumſtance of the fall of the leaf (*a*), exactly marks the time when the Egyptians have made an end of their works, when they are certain of their crop, and at laſt triumph over the inſults of the Nile.

The SYMBOLICAL WRITING.

Ibid.

(*a*) The Egyptian climate is very warm, and trees preſerve their verdure there ſeveral years together. Nevertheleſs, the winter ſometimes ſtrips them of their leaves for ſome days. *See the deſcription of Egypt of Mr. De Maillet Conſul in Cairo. Lett.* 9.

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XV.

Harpocrates, or the civil government.

THIS Horus who varies his attributes, likewiſe varies his names according to the celeſtial ſigns, and the particular circumſtances of the ſeaſons. But he ſtill has in all his changes a ſenſible relation to the works of men. The chapter which will follow that of the ſymbols, contains a particular enumeration of the ſeveral names and different operations of Horus. But we cannot here help explaining what it ſignifies, when it aſſumes the form and name of Harpocrates; the concurrence of that name and figure being ſufficient to caſt a very great light upon all that has been ſaid, and proving not only that theſe figures are ſymbolical, but alſo that they are popular and public inſtructions.

The unexpected ſucceſſes of ſo ſingular a culture (*a*), which, without any coſt or toil, puts an interval of only four months between the eaſieſt tillage and the moſt plentiful crop, filled the firſt Egyptians with admiration and gratitude. They did not fail to put in places conſecrated to the publick exerciſes of religion, the ſymbol of the proſperities of their tillage. To this they joined the characters and attributes, that were moſt fit to expoſe to the eyes of the people the favours of a ſingular providence, who cheriſhed them as a mother does her ſon, and above all to recommend to them the making uſe of theſe in peace and ſilence,

(*a*) According to Diodorus Siculus, *lib.* 1. it is one of Egypt's prerogatives to reap conſiderable heaps of corn without any coſt or trouble. Σώρες ἀναιρεῖσθαι τῶν καρπῶν χωρὶς δαπάνης καὶ κακοπαθείας.

and

1. 2, Harpocrate, ou l'avis de la moderation dans l'abondance. 3, Angerone. Le fruit qu'elle porte sur sa tête paroit être celui du Perséa, dont les Egyptiens faisoient grand usage.

and according to the laws; becauſe good order, mildneſs and concord were the only means to inſure to themſelves the injoyment and property of the fruits of the earth. It was in order to inculcate this uſeful inſtruction into the minds of the people, that they placed the figure of Horus ſinking under the burden of the goods he had reaped in the aſſembly of all the feaſts that were ſolemnized after the harveſts of corn, wine, fruits and vegetables, when the ſun enters the ſign Capricorn. He carried on his head the natural marks of a plentiful harveſt, *viz.* three pitchers (*a*) of either wine or beer, ſurmounted with three loaves, and accompanied with leaves, vegetables and ſeveral fruits. His knees ſometimes ſeemed to bend under his burden. Very often he was drawn ſitting, to mark out the repoſe which he inſured to mankind. He put his finger on his mouth (*b*), and recommended to the aſſiſtants, not truly to keep ſecret their myſteries (which is a notion of after-times, when the meaning of the figures was changed and forgot) but to obſerve moderation, ſubmiſſion to the laws, diſcretion, and in ſhort peace, without which men loſe the poſſeſſion of the bleſſings beſtowed on their work.

The SYMBOLICAL WRITING.

I know that the learned Mr. Cupper has made a large volume intitled *Harpocrates*, in which he has ſtript all the monuments of ancient Greece and

(*a*) Ἡτὲ ἀμπελόφυτος ὁμοίως ἀρδομένη δαψιλείαν οἶνε τοῖς ἐγχωρίοις παρασκευάζει. The provinces planted with wines, likewiſe afford the inhabitants abundance of wine after the inundation. *Diod ibid.* The wine of Mareotis in the neighbourhood of Alexandria is famous among the ancients. *Horat. carm l.* 1. *od.* 37. The common drink of the Egyptians was beer. *Diod. ibid.* and *Herodot. in Euterp. num.* 52.

(*b*) See *Græv. Antiquit. Cupper's Harpocrates, L'antiq. expli. tom.* 2. *pag.* 300. *and Iſis's table.*

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Rome, to prove that this figure which holds its finger on its mouth ſignified the ſun. But his erudition is all he has convinced me of. *The peace and polity among the citizens after the harveſts and in the ſtate of ſatisfaction which the repoſe of winter procures*; that is indeed the true ſenſe of our ſymbol, and the inſtruction which this piece of writing gave the people. Of this we find proofs in the re-union of three circumſtances, which remove all doubt and ambiguity on that head. One is the bearing of the fruits wherewith Horus is loaded; another is the name given him when he is in this poſture; and the third is the geſture of that figure. The bread, the wine, the fruits, the vegetables, the hay, or the long dried herbage wherewith they deck his head, lay immediately on the two great horns of a wild goat. They could not poſſibly mark out in a more ſimple and leſs myſterious manner, the perfect plenty which the huſbandman injoys toward the beginning of the winter, when the ſun paſſes under the ſign Capricorn (*a*).

L'hyver au laboureur procure un doux repos:
Il y joüit en paix du fruit de ſes travaux.

But this plenty and theſe comforts of the winter, are no where elſe comparable to thoſe which that ſeaſon inſures to the Egyptians. Their winter is a ſpring, and the fineſt ſpring in the univerſe.

The other circumſtance joining to the mark of winter, is, the name given Horus laden with goods. He then is called Harpocrates; a name which in

(*a*) ——— *Hyems ignava colono.*
Frigoribus parto agricolæ plerumque fruuntur.
Georgic. 1.

the

the Phenician language ſignifies *the order of ſociety*, Polity (*a*).

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The third circumſtance which compleats the clearing of the whole, is the finger on the mouth; which geſture after the two foregoing circumſtances can be no other but an exhortation to peace.

This figure by its attributes, geſture and name, turns the minds of the aſſiſtants neither to the thought of the ſun or of the reſpect which ſacrifices require, nor to the pretended ſecret of the ancient myſteries, but to the conſideration of the abundance and plenty which they injoy during the winter, and the peaceable and moderate uſe of that plenty, which alone can procure the happineſs of mankind.

If this geſture of the finger put on Harpocrates's mouth, has led both the ancients and moderns into miſtakes, it is becauſe they judged of the meaning of that figure from its geſture; whereas they ought to have judged of the geſture from the attributes thereto annexed, and from the functions ſignified by its name. *The plenty of all goods during the winter*: This is the attribute. *Regulating ſocieties*: This is the function by the name expreſſed. How ſhall we make theſe two circumſtances agree? When plenty and repoſe invite men to be joyful (*b*); is it the right way of regulating their ſocieties to warn them to hold their tongues in a ſacrifice? This evidently makes no ſenſe, and cannot be the meaning of the geſture. But nothing is plainer than the regulating huſbandmen in their lei-

(*a*) From קרת *cret*, or קרתא *carta*, *civitas*; and from רפואה *repoa*, *curatio*, comes הרפאקרתא *harpocrata* or *harpocrates*, *civitatis curatio*, *conſtitutio civitatis*.

(*b*) ——— *inter ſe læti convivia curant.*
Invitat genialis hyems, curaſque reſolvit.
Georgic. ibid.

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ſure and plenty, by an expreſſive geſture recommending to them *the government of their tongues*, and the maintaining of kindneſs among themſelves when the repoſe of winter unites them together; laying aſide all quarrels, ralleries, murmurings and ſcandalous reports. Surely good order and polity will always ſubſiſt, wherever this advice ſhall be attended to.

This interpretation of the figure called Harpocrates is ſtill confirmed by other cuſtoms of antiquity evidently relative to this. The feaſt wherein Harpocrates appeared, that is, the ſolemnity that followed the harveſts, was called in Egypt and in the Eaſt Pammilia (*a*): which name ſignifying *the moderate uſe of the tongue* (*b*), leaves no doubt with regard to the ſenſe of the ſymbol we are now explaining. Hence the cuſtom among the Greeks, of cauſing theſe words to be proclaimed and addreſſed to the people. *Cut ye your tongues.* Forbear ſpeaking. Govern your tongues (*c*). Which is the true tranſlation of the word *Pammilia.* But in proceſs of time, they took that for a ceremony relating to the ſacrifice, which was originally an excellent precept of diſcretion and conduct addreſſed to all the aſſiſtants: And it is becauſe the pamylia or phamilia were inſtructions fit to render men ſociable and happy, that all the ſmaller ſocieties of parents and other perſons living together, took in the Weſt the name of *families.*

(*a*) *Plutarch. de Iſid. & Oſir.* See the ſame fact mentioned in the compilation of the Grecian cuſtoms, by Dr. Potter Eng. edit. vol. 1. pag. 382. *The Græcian Dionyſia were the ſame with the Egyptian Pamylia.*

(*b*) From פא *pa, os*; and from מול *mul, circumcidere*, comes פאמולה *pamylah* and *phamylah*, oris *circumciſio.*

(*c*) Τἀμυετε γλωσσας. *Favete linguis, parcite verbis.*

The

The Angerona, whom the Romans took for the goddeſs of ſilence on account of her having a finger on her mouth, originally was no other than an imitation of the Egyptian Harpocrates, and an exhortation to peace during the leiſure of the winter. We may judge of the intention of the ſymbol, from the time of the feaſt wherein it was uſed, which was towards the end of December (*a*), and better ſtill from the name which the Phenicians had given it, and which ſignified *the harveſt in the barn*, the injoying the fruits of the earth (*b*).

The SYMBOLICAL WRITING.

Angerona.

The figure of labour injoying in ſilence the fruits gathered in, being placed in the aſſembly of the people, was with great reaſon called Harpocrates, that is, the preſervation of the people, the rule of ſocieties, ſince it inculcated the two maxims which are the ſupport of them, and the whole aim and purpoſe of policy: One, that *every thing is obtained by working*; the other, that *without peace, we loſe all.* But then the Egyptians were uſed to ſay, when they ſaw this figure: *The tongue governs fate. Good and bad depend on the tongue* (*c*): And it is becauſe this inſtruction was chiefly neceſſary to the people, that the figure of Harpocrates was very much multiplied and oftentimes abbreviated.

He is moſt commonly ſeen with a ſingle pitcher inſtead of three, and with one goat's horn inſtead of two; or with the circle accompanied with large banane-tree-leaves, or with ſome other ſymbol fit to inſpire the people with gratitude towards the au-

(*a*) The nineteenth of December, *Macrob. Saturnal. lib.* 1. He ſays right as to the time of the feaſt: but he, as uſual, looks for the etymology of it in the Greek or Latin tongue, where we muſt not flatter ourſelves ever to find it.

(*b*) From הגרן *hangoren*, the barn-floor, the barn, comes *hangerona*, the corn got in.

(*c* Γλῶσσα τύχη, γλῶσσα δαίμων. *Plutarch. de Iſid. & Oſir.*

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thor of all good, and to civilize them by inſtructions of mildneſs.

The Greek ſculptors, who did not much like theſe enormous head-dreſſes, diſpoſed the whole with more comelineſs and decorum. They placed the goat's horn in one of the hands of the figure. They made fruits coming out of it; nor did they forget the geſture of the other hand which teaches the people how to be happy by reſtraining their anger and ruling their tongue.

My reader, who here finds the origine of the horn of abundance, ſo much uſed in the ornaments of ſculptors and painters, may be deſirous to know why this inſtrument is called the Amalthean horn, and why it is ſaid to have been the horn of the goat who had ſuckled Jupiter. But we are ſtill very far from the birth of idolatry and fables. We ſhall hereafter come to the origine of the name of the Amalthean horn, when we come to the events that gave it birth.

I ſhall content myſelf with theſe inſtances of the ancient writing. I pitched on the moſt known ſymbols of it, and thoſe which, as they contain the inſtructions moſt neceſſary to the people, are on this account moſt frequently to be met with in the ancient monuments. It is ſufficiently obvious, that the ſingularity of theſe figures was grounded on the neceſſity of varying the ſigns and of ſhortning their number. All theſe figures were then ſignificant, and the reader is no longer inclined to think that Oſiris, Iſis, Anubis and Horus, were originally either real men or imaginary deities. He is now very ſenſible, that they were the letters of an ancient alphabet, or the public ſigns affixed whereby it had been agreed on to inform the people of the ſtate of the heaven, of the order of the feaſts, and of the whole ſeries of their annual works.

XVI. *Sym-*

XVI.

Symbolical ceremonies. Memorials of paſſed events.

SYMBOLICAL CEREMONIES.

THE ſymbolical writing ſo commonly and uſefully imployed to teach in a compendious and popular manner the moſt important truths, for the preſerving of good manners and promoting the good of mankind, ſerved alſo from the beginning to preſerve the memory of hiſtories, and publickly to expoſe the object or the motives of the feaſts to which ſome great event had given occaſion. We are not ſufficiently acquainted with the civil and natural hiſtory of Egypt, to be able to ſay, on inſpection of their monuments, that ſuch or ſuch a figure relates to ſuch or ſuch a particular of the Egyptian climate, and that ſuch a ſymbol borrowed from the natural hiſtory of that country, has a relation to ſuch or ſuch an event that happened. For which reaſon there will always remain many inexplicable enigma's in this kind of writing; eſpecially if the Egyptian prieſts have uſed it (as I ſhall have occaſion to prove) according to the falſe notions of the ſyſtems of latter times, and ſince the true ſenſe of it was loſt by the introduction of a more convenient way of writing.

But there is an event which was known to all the ancient colonies, and which was followed by a novelty, the memory of which could not have been preſently loſt, eſpecially among the civilized and the ſettled nations. This event was the flood. The novelty which followed it was the intire change of agriculture. We have, in the letter that concludes the third volume of the *Spectacle de la nature*, collected a good number of proofs, drawn both from the

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the teſtimony of Scripture and profane hiſtory, and from the veſtiges ſtill ſubſiſting and ſcattered from one end of the earth to the other; whereby it appears, that there were before the flood no rainbows, nor any winds or great rains and meteors; but that a perpetual ſpring and univerſal ſerenity reigned all over the earth, except under the equator, where the courſe of the air dilated or contracted by the alteration of the day and night, muſt needs have brought from either pole a continued collection of vapours, as it ſtill happens under the tropicks, where the ſun darts its beams perpendicularly down for ſeveral weeks together. After the flood, another heaven *(a)*; a new diſpoſition of the ſtars with regard to us, occaſioned by the inclination of the axis of the earth; a viciſſitude of ſeaſons; rains new as the rainbow, which is but the conſequence and neceſſary effect of them; troubleſome meteors; inconſtant winds; earthquakes, ſtorms, inundations; perpetual croſſes in all the operations of agriculture; frequent diſeaſes; fertility diminiſhed; man's life much ſhorter than before.

The compariſon of theſe two ſo very different conditions, could not but be frequent matter of reflection to the children of Noah. They preſerved the memory of it among their poſterity; who, in imitation of their fathers, always opened their feaſts and publick prayers with woes and lamentations for what they had loſt; tho' they were uſed to conclude the ſame by a general repaſt, where ſinging, the ſound of inſtruments, and joy ſucceeded their mourning. Whence it comes, that the cries uſual in the moſt ancient feaſts, even thoſe which in proceſs of time became expreſſions of joy, and ſet forms

(a) Οἱ δὲ νῦν οὐρανοὶ καὶ ἡ γῆ. The heaven and the earth which are now. 2 *Petr.* 3: 7.

of

of acclamations, being traced up to their primitive origine, ſignify nothing but tears and expreſſions of grief addreſſed to almighty God (*a*).

The object and motives of this mournful practice are more eaſy to be diſcovered among the Egyptians than among the other nations; not only becauſe the Egyptians having been leſs mingled with other people, have made fewer alterations in their antient cuſtoms; but alſo becauſe their practices being ſtrictly connected with publick and conſtant ſymbols ingraved in ſtone, or carried in ceremony at the feaſts, they were better fixed or leſs disfigured in Egypt than in other parts of the world. It is ſufficiently obvious, that their principal feaſts had a relation to the diſmal alteration by the flood introduced in nature. There they lamented with Iſis the death of the governor which had been taken from them, and killed by a dragon riſing from under the ground, and by a water-monſter. They then rejoiced for the reſurrection of Oſiris; but he was no longer the ſame, and had loſt his ſtrength. This now is no longer a riddle wanting an explanation. What goes before unveils all theſe perſonages, or

(*a*) Such were the cries, io Bacche, hevoe Bacche, io triumphe, io pæan. This word io, jeov, jevoe, hevoe, is the name of God, and ſignifies *the author of life, he that is.* Bacche comes from בכה *bechè* tears. Triumphe comes from תרעה *teroweh*, which the weſtern nations pronounced triomphe; there being no letter whoſe pronunciation was more difficult and more varied than the y. That word triomphe ſignified groans and ſobs. It afterwards ſignified the public prayer, and finally the ſinging of the aſſemblies, as may be ſeen *Pſ.* 89 : 16. The word pæan ſays ſomething more; it comes from פעה *pæha*, to ſhriek aloud like a woman in labour, *Iſai.* 42 : 14. All theſe words joined to the name of God, were ſhort expreſſions by which the people excited each other to have recourſe to God in their diſtreſs, and to direct their prayers and cries to him. The whole of theſe was like the Latin and French expreſſions, *Deo gratias, Dieu mercy, adieu.*

rather

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rather unfolds to us the ſenſe of theſe characters.

Let us endeavour to decypher the meaning of another picture, which ſeems relative to the ſame event, and the interpretation of which may ſerve to prove what I have juſt advanced.

The allegory of the giants.

The Egyptians, and moſt of the eaſtern nations, be the firſt inventors of it who they will, had an allegory or a picture which became famous, and which is every where met with. It repreſented the water monſter ſlain, and Oſiris reſtored to life: but there ſprang out of the earth hideous figures, who endeavoured to dethrone him. They were monſtrous giants, one of which had many arms; another pulled up the largeſt oaks; and a third had in his hands the fourth part of a mountain, which he flung againſt heaven. They were all diſtinguiſhed by ſome ſingular attempt, and by frightful names, the moſt known of which were Briareus, Othus, Ephialtes, Enceladus, Mimas, Porphyrion, and Rouach or Rœchus. Oſiris got the better of them; and Horus, his beloved ſon, after he had been very much abuſed by Rœchus, happily got rid of his purſuits, by appearing before him with the jaws and claws of a lion.

I might be thought here to offer a meer fable: But to ſhew that this picture is hiſtorical, and that all the perſonages which compoſe it are ſo many ſymbols, or ſignificant characters, repreſenting the diſorders that followed the flood, the hardſhips of the firſt men, and in particular the unhappy ſtate of husbandry in Egypt; it will be ſufficient here to tranſlate the peculiar names given to each of theſe giants. Briareus (*a*) ſignifies *the loſs of ſere-*

(*a*) ברי *beri, ſerenitas* הרום *harous, ſubverſa,* the loſs of ſerenity.

nity:

nity: Othus (*a*), *the diverſity of ſeaſons:* Ephialtes (*b*), *great gatherings of clouds*, unknown heretofore: Enceladus (*c*), *the havocks of great overflowing waters ſpread:* Porphyrion (*d*), *the earthquakes* or *the fracture of the land*, which cleaves the plains and overthrows mountains: Mimas (*e*), *the great rains*; and Rœchus (*f*), *the wind.* How could all theſe names poſſibly happen to conſpire to expreſs the meteors that followed the flood, if this had not been the purpoſe and the original ſenſe of this allegory? By this means fables vaniſh, and we find in this recital a lively picture of the phænomena, which muſt needs have appeared as ſo many grievous novelties to the children of Noah.

As to the figure of Horus who aſſumes the head and claws of a lion, to rid himſelf of the wind that ruined all his hopes; it is a ſymbol peculiar to the husbandry of the Egyptians, who were not able to ſecure themſelves, againſt the havocks of the vernal winds and the fatal conſequences of the northern, any otherwiſe than by exactly obſerving the entrance of the ſun into the ſign leo to flee; and by avoiding to venture out before that time their harveſts which had been infallibly carried away.

Thus the neceſſity of perſonifying the objects they

(*a*) עתוי *ouittoth* or *othus*, *tempora*, *tempeſtatum vices*, the ſucceſſion of ſeaſons.

(*b*) עבי *evi* or *ephi*, *nubes*. עלתה *altah*, Geneſ. 15: 17. *Caligo*, *Ephialtes*, *nubes caliginis*, *nubes horridæ*.

(*c*) עין-חלר *en-celed*, *fons temporis*, *fons temporaneus*, torrens.

(*d*) פור *phour*, *frangere*, and in doubling פרפר *pharphar*, *fruſtulatim diffringere*, Job. 16: 12. Whence פורפרין *porphyrion*, *confractio*. It is the ſame word that gave birth to the Latin words *purpura*, *far* and *furfur*; to the word *purpura*, becauſe the ſhells were to be bruiſed from which they drew this rich colour; and to the words *far* and *furfur*, becauſe the corn muſt be ground to produce the flower and the bran.

(*e*) מים *maim*, the great rains.

(*f*) רוח *Rouach* or *Rœchus*, the wind.

wanted

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wanted to paint, very ſoon introduced the uſe of allegorical pictures, and of fabulous recitals. They at that time could not write otherwiſe than by delineating the figures of the objects intended. But they thought themſelves maſters of ordering the whole, in the manner they judged fitteſt to make an agreeable impreſſion, and to be well underſtood. The difficulty of conveying the ideas of intellectual things into the mind by the eye, firſt made them have recourſe to ſymbolical figures: the uſe of theſe figures afterwards authorized the taſte of fictions. But what was obſcure in them was cleared by the ſimplicity and propriety of the names given each piece. I could produce new inſtances of this in the fables of Andromeda and Bellerophon, which are pure allegories, the interpretation of which muſt be deduced from the ſignification and meaning of the names of all theſe perſonages. But this would take us off too much from that part of the ancient writing and of the publick ceremonies, that related to the repreſentation of paſſed diſaſters, and to the regulations of mankind.

XVII.

The ſequel of the memorials of paſſed events.

WE have already obſerved, that the ancients were not contented with expreſſing certain truths by figures delineated on ſtone, but that they did it alſo by dramatick ceremonies, wherein the objects and the names of the actors were ſignificant, and ſerved to recall the memory of things paſſed.

The feaſt of the ancient ſtate of mankind after the flood ſeems to have begun even before the diſperſion. But it aſſumed a more ſhining form in Egypt by means of the ſymbolical figures, which had been multiplied there much more than any where

where elſe. This feaſt being become common to all nations, on this account deſerves a more ample illuſtration, than what has already been ſaid about it. We cannot explain the ſymbols of it, without caſting a uſeful light upon an infinite number of monuments remaining in our hands, and which have hitherto been looked upon as unintelligible. SYMBOLICAL CEREMONIES.

They carried at this feaſt a baſket or ſmall cheſt, that contained the monuments of the progreſſes of husbandry. The cheſt was neither myſterious or ſignificant in itſelf. It only ſerved to receive the memorative ſymbols of things paſſed. The Orgia.

Firſt, they found therein the mark of the weakening of Oſiris and of the loſs of fœcundity (*a*). Then came ſeſame-ſeeds, heads of poppies, pomgranates, bay-berries, branches of fig-tree, dry ſtalks, cakes of ſeveral kinds of corn, ſalt, carded wool, cakes of honey and of cheeſe, and finally a child, a ſerpent and a winnowing van (*b*). The whole was accompanied with a flute, or ſome other muſical inſtrument.

This collection ſeems very ſtrange at firſt ſight: but the child once known, all the reſt is very plain. The Horus, or the child ſwadled and attended by a ſerpent of gold or ſome other matter, is the beloved ſon of Oſiris and Iſis. It is husbandry or induſtry ſtill weak, and which formerly cauſed men

(*a*) Ἐν κίστῃ τὸ τῦ Διονύσου αἰδοῖον ἀπεκεῖτο. *In ciſta* (or *capſula*) *repoſitum erat Dionyſii* (*Oſiridis*) *pudendum. S. Clem. Alex. cohortat. ad gentes. pag.* 6. *edit. Oxon.* From the Phœnician word ערוה *ouervah* or *orvia*, *pudendum*, they made *Orgia*, a name given the ancient rural feaſts. They were called in Greece *Phallica*, which has the ſame meaning. The indiſcretion of that ſymbol gave birth to all ſorts of extravagances and licentiouſneſs.

(*b*) See this enumeration in St. Clem. Alexand. *ibid.* and in *Potter's Antiquity of Greece, vol.* 1. *Grecian feſtivals.*

to

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to live upon wild berries and ſeeds obtained without culture wherever they could be found, but which by degrees learnt how to ſow grains of better ſubſtance; how to winnow corn with a van; how to make bread; how even to add niceties to bare neceſſaries; how to inſure all ſorts of wholſome foods to man; how to make advantage by the labour of bees; to imploy the wool of ſheep, and improve all and every one of the productions of nature. The drum or the flute, which was inſeparable from the celebration of the feaſts, was the ſymbol of gratitude, which on certain days invited men to meet together, to praiſe God in concert for having given them their food, their fire and their cloaths. The ſmall cheſt, the van, in which they afterwards found ſo many myſteries *, and the whole repreſentation here enumerated, paſſed from the Egyptians to the Phenicians, and by their means ſpread far and wide. Nothing is more commonly found in the monuments of the heathen feaſts, than a ſmall cheſt, a van, a ſerpent, a human head, and a flute or a drum.

* *Myſtica vannus.* Virg. Georgic. See *l'Antiq. expliq. And the agate in the treaſury of St. Denis.*

In order to render theſe repreſentations more complete, they did not in Egypt forget, any more than in other places, the diſmal neceſſity the firſt men had been in of defending their houſes and the fruits of the earth, from the inſults of wild beaſts, every where multiplied during the ſojourn of whole mankind in the babylonian territory. They preſerved the memory of this particular circumſtance by a kind of hunting which they renewed every three years throughout the Eaſt. This hunting being only a repreſentation and not much in earneſt, it made the ſanctity of feaſts degenerate into tumultuous ramblings, which were ſucceeded by the greateſt diſorders, even before the introduction of idolatry.

'Tis

'Tis true, they began by a ſacrifice, and by the invocation of the true God; as may be eaſily proved from their warlike cries, that ſignified, *The Lord is the mighty* (*a*); *the Lord is my ſtrength* (*b*); *the Lord is an hoſt to me* (*b*); *the Lord is my guide* (*c*); all words which we find again in the mouth of the Hebrews, becauſe their tongue and religion were originally the ſame. SYMBOLICAL CEREMONIES.

But one may eaſily gueſs, what muſt have been the conſequences of the liberty with which the aſſiſtants of all ages and ſexes diſperſed themſelves all over the mountains and in the foreſts, after a ſumptuous repaſt in common, having in their hand a club, a torch or a ſpear, exciting one another to fury, with the moſt extravagant roarings, tearing to pieces the beaſts they chanced to meet, and ſmearing their cloaths and faces with the blood of the victims, in order to carry the marks of a dangerous hunting.

XVIII.

The living and real animals become ſymbolical.

FROM the knowledge we now have of the genius and taſte of the eaſtern nations, and chiefly of the Egyptians, for ſymbolical figures, we are authorized to think, that the ſingular practices obſerved among them were ſo many emblems of certain aſtronomical, moral and other truths. We no longer run any riſk in ſaying, that the ram which

(*a*) אל אלוה *el elohah* ἐλώλαϐ, whence comes ἀλαλή, a military cry.

(*bb*) *Jo ſaboi* from צבאי *ſaboi, Deus mihi exercitus.*

(*c*) *Jehov niſſi, Jo niſſi, Dio niſſi; Deus vexillum mihi, Deus mihi dux eſto. Exod.* 17: 15. It is not time yet to convert the Dioniſſi, which was only a prayer, into a man's name, and of it to make the Dionyſus of the Greeks.

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they reverenced in Thebais and Libya, the bulls they reſpected at Memphis and Heliopolis, the kids honoured at Mendes, the lion, the fiſhes and other animals which they worſhipped in ſeveral provinces, were very plain ſymbols in their firſt origine. They were no more than the ancient ſigns of the Zodiack, and the different marks of the ſituations of the ſun. They diſtinguiſhed the neomenia of one month or of another, by annexing the figure of the celeſtial animal, into which the ſun then entered, to the Iſis which proclaimed that feaſt: and inſtead of a bare picture, they introduced into the feaſt the animal itſelf, the living animal relating thereto. The dog being the ſymbol of the dog-ſtar, which formerly opened the year; they ſet a living dog at the head of the whole ceremonial of the firſt neomenia. It is Diodorus * who recounts this fact, as having been an eye-witneſs of it. They took the habit of calling theſe neomeniæ the feaſt of the ram, the feaſt of the bull, of the dog, and of the lion. The neomenia of the ram naturally became moſt ſolemn in thoſe places where they carried on a conſiderable commerce in ſheep. The neomenia of the bull was the moſt agreeable in the fat paſture-grounds of Memphis and lower Egypt. The feaſt of the entering of the ſun into the ſign of the kids was very grand at Mendes, where they fed a greater number of goats than elſewhere. Thus each town took an affection to the neomenia of ſome particular ſign or other, according to the concern they had or the delight they might take therein. As they were uſed to decorate the ceremonial with extraordinary figures, the people crowned with flowers and led in proceſſion the ſymbolical animal of which the feaſt bore the name. Could they without a moſt particular affection there behold the

* *Biblioth. l.* 1.

object

object which made them in a special manner rich? 'Tis true, they, after the introduction of idolatry, forbore killing the animal which they had seen appear with so much honour in their ceremonies; but they still continued their traffick in them. The people of Mendes honoured the goats and eat sheep. Those of Thebes reverenced the ewe and eat goats: we may then, with the majority of the learned, suspect that utility and the interest of commerce were the motives which inclined the Egyptians to cherish these animals, and that which made the sight of them so agreeable to those people in their publick feasts. But however likely this conjecture may be as to the origine of the animals reverenced in Egypt, there is something still more positive with regard to this odd custom, about which so many authors wrote without assigning the true origine of it. Mr. De Maillet, in his description of Egypt, which he could not but be very well acquainted with after he had lived above sixteen years there, informs us, that the harvest in lower Egypt comes on in May; that above Cairo it is made in April, and in March or even sooner in higher Egypt. The harvest being the object that excites the passions of people most powerfully, the neomenia that concluded the gathering in the corn, could not but be one of the most agreeable of their feasts. Thence the great solemnity when the sun enters into Aries in the country about Thebes. *The barn was full*, and that's saying all. The same reason caused the passing of the sun through Taurus to be pompously solemnized at Memphis, and at Mendes under Gemini. Out of Egypt the harvest being over towards the passing of the sun through Leo, the figure of that sign was more commonly joined to the Isis which indicated the great feast, in which they thanked God for the corn-harvest.

SYMBOLICAL CEREMONIES.

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There was no crime in diſtinguiſhing one feaſt more than another, by the ſight and carrying about in publick of the animal of which the celeſtial ſign, correſponding to the feaſt, bore the name. The ceremonial thus far was innocent; but it became too groſs: it became overcharged with too many ſenſible figures, and we now almoſt touch upon the wrong application that was made of it.

XIX.

Funeral ſymbols and ceremonies.

I ſhall conclude the hiſtory of the Egyptian writing, and the examples of the ſignificant and inſtructive uſages, by a ſhort account of the funeral ceremonies, and of their purport.

There was near the Egyptian towns a certain ground appointed for the common burying-place. Diodorus Siculus * informs us how theſe tombs were regulated, and in an exact deſcription of the burying-place at Memphis, the largeſt and moſt frequented of all, relates all that was practiſed there. According to his recital, the common burying-place was on the other ſide the lake called Acheruſia (*a*). The corps was brought to the ſhore of that lake, and to the foot of a tribunal conſiſting of ſeveral judges, who inquired into his life and converſation. If he had not paid his debts, his body was delivered to his creditors, to oblige his relations to redeem it from their hands, by collecting among themſelves the ſum due. When he had not faithfully obſerved the laws, the body was

* *Biblioth. l.* 1.

(*a*) From אחרי *acharei*, *after*, and from איש *iſh*, *man*, comes אחריאיש *achariis*, *ultima hominis*, the laſt condition of man, or rather what follows the death of man. They alſo ſay אחרון *acheron*, *poſtremum*, *conditio ultima*.

left

left unburied, and very likely was thrown into a ſort of lay-ſtall or ditch called Tartarus (*a*). Diodorus informs us, that there was near a town * at a ſmall diſtance from Memphis a leaking veſſel, into which they inceſſantly poured Nile-water: which could ſignify nothing but endleſs tortures and remorſes. And this ſingle circumſtance gives room to think, that the place where the unburied bodies were thrown, was ſet round with frightful repreſentations; as that of a man tied on a wheel inceſſantly turning, of another whoſe heart is perpetually gnawed by a vultur, and of one who rolls a ſtone up-hill, which returns immediately, and which he is forced to carry up again to the top without intermiſſion.

INSTRUCTIVE CEREMONIES.

* *Achante.*

When no accuſer appeared, or he who depoſed againſt the deceaſed was convicted of falſhood, then they ceaſed to lament the dead perſon, and his encomium was made. They, for inſtance, commended his excellent education, his reſpect for religion, his equity, moderation, chaſtity and other virtues. His birth, which was ſuppoſed to be the ſame with all men, was never allowed as any merit in him. All the aſſiſtants applauded theſe praiſes, and congratulated the deceaſed, on account of his being ready to enjoy an eternal repoſe with the virtuous. *Diod. ibid.*

There was on the ſhore of the lake a ſevere and incorruptible water-man, who by order of the judges, and never upon any other terms, received the deceaſed into his boat. The very kings of Egypt were treated with the ſame rigour, and were not admitted into the bark, without the leave of

(*a*) Some authors are of opinion, that as they gave the turtle-dove the name of *tor* תור or of *turtur*, to imitate her reiterated groans; the name of *Tartarus* ſignifies the eternal cries and lamentations. That word may come from the *Chaldaick* תרה *tarah*, *premonitio*, doubling the word.

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the judges, who ſometimes deprived even them of burial. The water-man carried the body on the other ſide the lake, into a plain imbelliſhed with meadows, brooks, groves, and all the rural ornaments. This place was called Elizout *, or the Elizian fields, that is, *full ſatisfaction, an habitation of repoſe* or *of joy*. There was at the entrance of that abode the figure of a dog with three pair of jaws, which they called Cerberus. The whole ceremony ended by thrice ſprinkling ſand over the opening of the vault wherein they had put (*a*) the corps, and by bidding him thrice (*b*) adieu.

* עלצות

All theſe words and practices almoſt every-where copied, were ſo many inſtructions addreſſed to the people. They gave them to underſtand by all theſe ceremonies, as by ſo many ſpeeches or very ſignificant ſymbols, that death was followed by an account which we were to give of our life before an inflexible tribunal; but that what was indeed dreadful to the wicked, was only a paſſage into a happier ſtate for the good. Wherefore death was called the deliverance (*c*). It is likewiſe called in French *le trepas*, that is, the paſſage to another life. The

(*a*) Mr. De Maillet has very well explained to us how the Egyptian mummies were interred. They let them down into deep vaults, which were contrived in the rock, or in the ſoft ſand-ſtone under the ſands of the plain of Memphis. They ſtopt the vault with a ſtone, and then let the ſand round about fall again upon it. The cuſtom of throwing thrice ſand upon the corps is now become univerſal.

Injecto ter pulvere. Horat. carm. l. 1. od. 28.

(*b*) *Magnâ manes ter voce vocavi.* Æneid. 6.

(*c*) פליטה *pelitah*, or rather פלוטה *pelouta*, alleviation, deliverance. Wherefore Horace looks upon that paſſage as the end of evils.

Levare functum pauperem laboribus. Carm. l. 2. od. 18.

boat

boat of tranſportation was called tranquillity (*a*), becauſe it carried over none but the juſt; and on the contrary the water-man, who inflexibly refuſed thoſe whom the judges had not acquitted, was called *Wrath* (*b*), or the vengeance. INSTRUCTIVE CEREMONIES.

As to the earth thrown upon the corps, and the tender adieu's of the relations, they were no more than natural duty and a ſimple expreſſion of their regrets. But they were not contented with paying them by the way this honour at their grave: They alſo put at the entrance of the cemetery and over the deceaſed's door the ſymbol of the value and tender affection they had for their departed relation. The dog, being of all animals the moſt addicted to man, is the natural emblem of friendſhip and attachment. They gave the figure of the dog three heads or throats, to expreſs the three cries they had made over their friend's grave, according to the cuſtom which granted that honour to none but good men. Therefore this figure, thus placed near the tomb and over the head of the new buried perſon, ſignified his having been honoured with the lamentations of his family, and with the cries which friends never failed to come and utter over the grave of him whom they had valued and cheriſhed for his good qualities. The meaning of this ſymbol is no longer a riddle, after its name has been tranſlated. They called it *Cerberus*, that is in plain terms, the cries of the grave (*c*).

It is neither eaſy nor reaſonable to pretend to explain all the ſymbols and ceremonies of antiquity,

(*a*) ברי *beri*, *tranquillitas*, *ſerenitas*. Whence comes βάρις *baris*, Charon's bark. *Diod. Sic. ibid.* Unleſs *baris* comes from *ber*, which ſignifies the grave.

(*b*) חרון *Charon*. Exod. 15: 7.

(*c*) From קרי *ceri* or *cri*, which has the ſame ſenſe in French, and from בר *ber*, the vault, the grave קרבר *cerber*.

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before we are convinced that moſt of the ſingular figures and of the moſt ſolemn cuſtoms, were in their firſt original no more than ſignificant ſymbols and inſtructive ceremonies. It is enough for us that this is true of many of them; which I flatter myſelf I have ſhewed in this firſt eſſay of explanation of the ancient writing, ſince the explication I give of it is ſimple, plain, and ſtrictly connected both with the common notions and the wants of the firſt men.

But after having perceived in the moſt diſtinguiſhed of the eaſtern ſymbols and ceremonies, ſo many truths and uſeful inſtructions publickly addreſſed to the people, my reader, who at the ſame time, and without hints, perceives therein the moſt ordinary names of the poetical heaven, and the objects of the whole heathen worſhip, is intitled to aſk me how this change could be introduced? How has gold been converted into lead, and by what ſtrange metamorphoſis did theſe ceremonies, figures and letters, wherein they formerly read ſo many uſeful truths, become formidable powers and deities diſperſed all over the heaven? This queſtion leads us to the theogony or the generation of the heathen gods. If my reader is not yet fully convinced, that theſe gods were at firſt nothing but ſymbolical letters or popular notices affixed and poſted up; the multitude of new examples which I ſhall now offer him of this ſort, will, I hope, finiſh his conviction of the truth of this original,

CHAP.

CHAP. II.

The Theogony, or the ſymbols made perſons. The birth of Idolatry.

IT was not the admiration of the ſun, which, as 'tis ſaid, cauſed men to adore him inſtead of his maker. The ſpectacle of the univerſe never corrupted mankind. It never diverted them from the thought of a being, who is the mover of every thing, and from the gratitude they owe to a providence always pouring new bounties upon them. Far, indeed, from diverting men from, it recalls them to it. Never did aſtronomy, or the ſtudy of the earth or heaven, put into any man's head the odd fancy of lodging dead heroes in the ſtars, or of intruſting their government to them. The ſymbolical writing, from the wrong uſe cupidity made of it, is the ſource of this evil. All nations ſwallowed the poiſon, by admitting the characters of this kind of writing, without receiving the ſenſe of it. *The* GENERATION *of the* GODS.

This hiſtory of the extravagances of our foreſathers preſents the reader with a deplorable proſpect: but methinks it may ingage our curioſity; no mythologiſt, that I know of, ever having derived the birth of idolatry from this original. Beſides, it is of ſtill greater concern to piety, by ſetting in a good light the infinite ſuperiority of the inſtructions of chriſtianity above thoſe of philoſophy. We ſhall ſee the latter wandering from age to age, heaping

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heaping new errors inceſſantly upon the firſt, and more and more loſing ſight of truth, or criminally detaining it captive; then authorizing men to adore all and every one of the parts of the univerſe, and at laſt inclining them to adore nothing at all. This hiſtory, on the contrary, is the glory of Chriſtianity, and beforehand gives us a high opinion of the power of the goſpel, the only doctrine that ever attacked idolatry with efficacy, rendered augurs contemptible, ſunk the credit of aſtrology, made the perplexing ſuperſtitions that tyrannized over the univerſe fall to the ground, and even rectified the reaſon of thoſe who did not believe the goſpel.

The advantage drawn from the ſymbolical writing and ceremonies every day rendered the uſe of them more frequent and extenſive; but they ſoon ſhall be ſtopped by an inconvenience inſeparable from them. Though they took all imaginable care to limit the number of the ſymbols, and ſkilfully made the ſame character or key ſerve for a multitude of things having affinity one with another, by adding, retrenching or only varying one attribute or part of the ſymbolical figure (as is ſtill done among the Chineſe) they found that this way of writing would at laſt become impracticable, on account of the number of figures, which they were obliged to multiply as faſt as the objects, and even as much as the judgments which the mind makes of theſe objects. It is ſtill the great inconvenience of the Chineſe writing, which repreſents, not indeed the ſounds of the voice, but the objects of our thoughts, by a multitude of characters or different keys, and by innumerable varieties wherewith each of theſe keys is clogged.

There

There was in Egypt, or elsewhere (and that before Cadmus (*a*), since it was before the time of Job and Moses,) an attentive and happy genius, whose name has not been handed down to us by history, who having observed that the sounds of the voice, wherewith we may express whatever we please, are but few in number, bethought himself of representing these few sounds with as many different characters. Whence it happened that by representing with twenty or four and twenty letters, the twenty or twenty-four principal sounds and articulations, which are sufficient by their mixture to form words or the signs of objects, men were able, with a very few characters, to raise the thought of all the things distinguished by a diversity of sounds.

The GENERATION *of the* GODS.

The current writing.

This so very simple and yet fruitful invention made a speedy progress. It passed among the Arabians, was communicated to the Hebrews, then to the Phenicians, and by these imparted to the Greeks, whence it spread among the inhabitants of the islands, and even went as far as the northern nations. The Chinese, whose establishment is prior to this invention, and who, from a weakness common to all witty nations, think themselves superior to the rest of mankind, disdained to admit this very convenient manner of writing, which they must needs have received from others. They still pre-

(*a*) He was looked upon among the Greeks as the inventor of current writing, because he acquainted them with the use of it. Which caused these more graceful than true verses to be written on him.

C'est de lui que nous vient cet art ingénieux,
De peindre la parole, & de parler aux yeux,
Et par les traits divers de figures tracées,
Donner de la couleur & du corps aux pensées.

Brebeuf. Pharsal.

serve

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ſerve the ancient characters repreſenting the objects themſelves, and which no otherwiſe differ from the ſymbolical writing of the Egyptians, than becauſe the Chineſe characters are of a more arbitrary inſtitution; whereas the Egyptian ſymbols were connected to the repreſented objects by ſome anology either of name or of reſemblance. The ſerpent, for inſtance, or the eel, ſignified *life*, from an analogy of name; the word heva being the ſame both to ſignify an *eel*, and to expreſs *life*. The woman ſignified the earth by a reſemblance of fecundity, and a boat ſignified death by a reſemblance of uſe; ſince both death and a boat convey us whither we are to go. Men were by this means at once freed from the ſtrictneſs both of attention and memory, neceſſary to retain this multitude of characters and relations. The new way of writing conſiſting of a very ſmall number of letters repreſenting the ſounds, it immediately raiſed, together with the idea of the ſound itſelf, the thought of the object or notion annexed to that ſound. It became the current and popular way of writing in Egypt and every where elſe. It was the only one made uſe of in the tranſactions of ſociety, as it was eaſy to learn and at the ſame time very expeditious in practice.

The hieroglyphick writing.

The ſymbolical writing, which from its firſt original had been connected with religion, aſtronomy, and the ſtatutes that regulated mankind, being as it were conſecrated by the honourable uſe it had been applied to at firſt, both in the places and inſtruments deſigned for religious worſhip, and in the inſtruction of maſters to their diſciples, continued ſtill to be uſed at feaſts, upon tombs and public monuments. It became the writing of the learned and the prieſts. It was preſerved in ſome ſchools, and ſtill more in the outward worſhip of religion, the ceremonial of which being once eſtabliſhed,

bliſhed, maintains itſelf and is not very eaſily altered. They did not think it neceſſary, in order to give credit to the new writing, to efface the figures of the ancient, which was found on the ſacred tables, on the great vaſes made uſe of in the offerings, on the obeliſks, the tombs, and generally on whatever had any relation to piety, to the inſtruction of the people and the decorum of religious worſhip. The characters of that writing were called *ſacred letters* *, or *ſacred ſculptures*, to diſtinguiſh them from thoſe of the common writing.

The GENERATION *of the* GODS.

* Ἱερογλύφικα.

This, from its great conveniency, ſo far got the better, that the uſe of the other was wholly neglected. The difficulty of underſtanding it, which was great when there was as yet no other, became ſtill greater when the people no longer took care to ſtudy it, and that very difficulty at laſt rendered the ſtudy of it very uncommon. What impreſſion muſt then have been made on the minds of the people by the ſight of Oſiris, Iſis, and all theſe figures of men and animals, which the public worſhip and monuments were full of. We now touch upon the birth of idolatry. But is it then really an effect of the ſymbolical writing? and has an innocent invention perverted mankind? No, ſure; cupidity alone has done all the miſchief.

A cool worſhipper of God, whoſe heart is indifferent with regard to juſtice, and full of paſſions, is no idolater, I own: but he is already very remote from God, and new wanderings may ſucceed his firſt diſorder, God permitting darkneſs to be the puniſhment of criminal deſires (*a*). The ſame thirſt of earthly riches, the ſame injuſtice towards our neighbour, in ſhort the ſame cupidity which

(*a*) *Spargens pœnales cœcitates, ſuper illicitas cupiditates.* Auguſtin. Conf.

conſtitutes

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conſtitutes both the Jew and the bad Chriſtian, alſo corrupted the worſhip the firſt men publickly paid to God. They regularly came to make their offering, and kneel before the inſtructive figures that reminded them of God and their duty. This action of theirs was good, and they found in the apparatus of their religion a multitude of uſeful inſtructions. But their heart attached to the earth was wholly addicted to the objects of their paſſions. The abundance which they came to requeſt rather than truth and juſtice, and the long life which they fondly looked upon as the effect and reward of their piety, were the only motives of it. If they celebrated ſome feaſts with more ardor and pomp than others, the ſpirit of religion had but a ſmall ſhare in it. They were more eager at theſe feaſts only as they were of concern to them on account of ſome ſymbol peculiar to their country, and chiefly of the figure of the animal which made them rich, or which characterized the exact time of their harveſt. Inſtead of meaſuring the extent of their piety by that of their love for their brethren, they thought they had diſcharged all their obligations, when they had punctually obſerved the rubricks of a devotion merely outward and mechanic, which centers itſelf within a circle of minute obſervances, and fancies that its proſperity and ſmall perſonal advantages are a due paid to it by God, with the thoughts of which he muſt needs buſy himſelf preferably to any thing elſe. With theſe groſs diſpoſitions, it is no wonder that the firſt men eaſily loſt ſight of the Creator, and renounced true piety. They had been but very little affected by the truths inculcated on them by the publick ſymbols, while the meaning of theſe was as yet underſtood; and ſuch an indifference, doubtleſs, did not prompt them to look for the ſenſe of them when it began to be forgot. We

We may now judge of the impreſſions which the ſymbolical figures muſt needs make on the minds of our Egyptian worſhippers. Thoſe whom their own criminal deſires have corrupted, miſuſe every thing, and writing, originally deſigned for their inſtruction, from a reſult of their indifference, and in puniſhment of their wickedneſs, ſhall lead them from one miſtake to another, and become the occaſion of their moſt diſmal fall. *The* GENERATION *of the* GODS.

Among the people who repair to the place of the aſſembly, there is hardly any able to read the vulgar writing; and we may with certainty affirm, that none of them has attempted to underſtand the meaning of the ancient. The aſſiſtants are ſurrounded with ſymbols delineated in an emphatick goût. They are all figures of men, women, and animals perfectly well known. 'Tis true, ſome of them are odd, and cannot raiſe in their minds any very diſtinct idea. But the ſight of the ſun, which often appeared at the top of their pictures, and over the head of the figures, gave them the idea of the ſun. A man or a bird in theſe pictures made them think of a man or a bird. They ſtupidly fixed their mind on the figure before them, or on the name of the governor, of the hawk, the whoop, or on ſuch or ſuch other ſound wherewith their ear was affected; and never going any farther, they miſſed the ſenſe which was the object of that language, and the ſoul of this writing. Every one will now eaſily gueſs at the ſtrange conſequences of a miſtake like this.

I. *God*,

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I.

God, the Sun, and Oſiris confounded.

How the ideas of God and the ſun were confounded.

THE Egyptians every where ſaw, and eſpecially in the place of their religious aſſemblies, a circle or the figure of the ſun. This figure was often at top of every picture deſigned for their inſtruction, and frequently over the head of the moſt diſtinguiſhed perſonages. As the ſun was the body of that ſymbol, they called it the ſun; and the Almighty being the ſoul or the ſenſe of the letter, inſtead of calling that figure the ſun, they indiſcriminately called it, *the being*, *the eternal*, *the father of life*, *the mighty*, *the moſt high* (*a*). It was chiefly before this figure that they proſtrated themſelves in their ſacrifices. They directed their thanks and prayers to the moſt high, of whom this writing ſhould have reminded them. But the eye, the ear, and the mind, being in public acts of religion inceſſantly intent upon the ſun, the people at laſt aſcribed all theſe great titles and directed their thanks and worſhip to the ſun himſelf. God was no ſooner confounded with his own work, but this firſt illuſion opened a door to a thouſand other extravagances.

How animals and plants came to partake of religious worſhip.

Near the ſun, which was preſented to the people either over the head of the ſymbolical figures, or at top of the ſacred pictures, were ſeen ſometimes one or two eels, the ſymbol of life, of which God is the author; ſometimes certain foliages, the ſymbols of the bounties, of which he is the diſpenſer; ſometimes ſcarabeus's wings, the emblem of the variations of the air, of which God is the diſ-

(*a*) *Jehova, hevoe, el, eloah, helion.*

poſer.

poſer. All theſe things being connected with the object of their adorations, they entertained a ſort of veneration for the eel or the ſerpent, which they beſides ſaw honourably placed in the ſmall cheſt that was the memorial of the ſtate of the firſt men, and in other ceremonies whoſe meaning began to be loſt. They likewiſe entertained an advantageous notion of the ſcarabeus, the lotus, and of certain plants. They honoured but underſtood nothing in them. They afterwards deviſed reaſons to authorize the rank and eſteem granted theſe things. Thus explications were multiplied, and always doubtleſs for the worſe.

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The Egyptian people having already contracted a habit of confounding the moſt high with the ſun, which was but the emblem of him, by little and little miſtook the ſymbol itſelf of the ſun, the Oſiris, the moderator of the year, or the *governour of the earth*, for what it offered to the eye, that is, for a man. They likewiſe took Iſis for a woman, and the child ſhe nurſes with tender affection for a child, or the ſon of Oſiris and Iſis. This was a total perverting of theſe figures. For a ſymbolical man is not deſigned to ſignify a real one. Iſis was not a woman; and Horus, whether child or man, whether armed with an arrow or bearing a pitcher of wine, intended quite other things than a real child, a full grown man, a hunter, or a drinker. Having then taken theſe figures literally, they looked upon them as the monuments of their national hiſtory. They did not heſitate long on the application that was to be made of them. They took the moſt diſtinguiſhed figure, the Oſiris, the king, or the moderator of ſeaſons, for the leader and father of all their colonies, namely Cham, whom they called Ham, Amoun, Hammon, and Thammus, according to the ſeveral pronunciations of their provinces.

How the ſun came to be confounded with a dead man.

The ſymbolical perſonages miſtaken for hiſtorical monuments.

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Osiris, from the letter or symbolical personage he was before, becoming in the minds of the people a real person, a man who had formerly lived among them, they made his history to relate to the attributes which attended the figure. It was interwoven with a few particulars of Cham's life; they guessed at the rest, and imagined as many facts as there were parts in the symbol to be explained, or ceremonies in the feasts, in which the symbol of the noble star, by means of which God supplies us with all the necessaries of life, was introduced. Diodorus Siculus (*a*) and Plutarch (*b*), judicious as they are, have yet handed these tiresome legends to us. Coming, as the reader now sees, too late, and when the meaning of the symbols was lost, they are little better than popular stories and puerilities, which can be of no manner of use. Nay, they often are infamous scandals, answerable to the heinous inclinations of those who contrived them.

The Egyptians, who had contracted a habit of adoring the sun as God, as the author of all good, and looked on Osiris as their founder, ran headlong into a third abyss. They, from a confused remembrance, and an universal custom, knew that this figure of Osiris related to the sun, and it was indeed nothing else in its first institution. They besides saw the circle, the character of God placed frequently enough on Osiris's forehead. They then perpetually joined the idea of Hammon with that of the sun, and both these with that of God, of the almighty and bountiful being. They no longer honoured God nor the sun, without singing at the same time the favours of Osiris or Hammon. The one was still inseparably connected with the other: which made them give out, that Ham-

(*a*) *Biblioth. lib.* 1. (*b*) *De Isid. & Osir.*

mon

mon or Osiris had been transported into the sun, there to make his residence, and that he thence continually protected Egypt, taking a delight in pouring a greater plenty upon the country inhabited by his off-spring, than on any other land in the universe. Thus being gradually come to ascribing divinity, and offering their worship to the ruler representing the functions of the sun; they, to complete the absurdity, took him for the first of their kings. Thence this odd mixture of three inconsistent notions, I mean of God, of the sun, and of a dead man, which the Egyptians perpetually confounded together. *The* GENERATION *of the* GODS.

II.

Jehov, Ammon, Neptune, Pluto.

THAT religion which grosly indulged the self-love and vanity of the Egyptians, easily found favour, and took root in the minds of the people. The rest of the symbols took the same turn. They inquired who was the Poseidon or Neptune, that is, the marine Osiris, the symbol of the annual return of the fleets; and they made of him a god who delighted in the sea, as Osiris did in the heaven. The funeral Osiris who declared the anniversary of funerals, had also his own history: and as all the ceremonies belonging to burials, instead of being taken in their true sense, that is, as public instructions upon the state of the just after death, had by degrees been looked upon as pictures of the real treatment given to the dead under ground, they, of Pluto or of the symbol of the deliverance of the just, made a god, who presided over the abodes of the dead. Neptune. Pluto.

The POETICAL HEAVEN.

The pretended god Neptune, who became the favourite deity of the maritime nations, was almoſt unknown to the Egyptians, who hated the ſea, and who living in plenty of every thing, hardly ever went out of their own country. On the contrary, as they were very exact in the outward practice of their religious ceremonies; the anniverſaries which were frequently repeated, rendered Pluto much more renowned among them.

Herodot. in Euterp.

We often ſee round the head of the Egyptian Pluto a radiant crown, and round his body a ſerpent ſometimes accompanied with the ſigns of the Zodiack; which evidently ſignifies the duration of one ſun, that is, of one year. And it is plain here, that the author of the ſaturnals, who pretended that Pluto and many other gods were originally nothing but the ſun, had great reaſon to think ſo, ſince Jupiter, Ammon, Neptune, and Pluto, are in reality no more than the ſymbol of one ſolar year diverſified according to particular circumſtances. They did not quite loſe ſight of the unity of their origine in making perſons of them: for they made them three brothers, who, as they ſaid, had divided the empire of the world between them. The reembrance of the partition of the earth between Cham and his two brothers, may poſſibly have forwarded this notion, or at leaſt facilitated the reception of this fable among the people.

Cham or Hammon being commonly called *God* Jehov, Jehov-Ammon, the city of Thebes where he had dwelt longeſt, and which they anciently called Ammon's abode †, was afterwards called *the city of God* *.

† *Ammonio.*

* *Dioſpolis.*

This word Jehov, in its primitive uſe, ſignified the *father of life*, *the ſupreme being*. The Greeks tranſlated it by that of *Zeus* or *Dios*,

Dios (*a*), and the Romans by that of *Deus*: all names having the ſame ſenſe, if they be not the ſame ſound diverſified according to the pronunciation of different people. They ſometimes joined to it the name of father, which was but an interpretation of it, and called him Dioſpiter or Jovpiter. The reſpect and worſhip paid to the father of life became criminal only when this incommunicable title came to be applied to the ſun, and to a man whom they fancied had been tranſported thither to govern mankind. The Ammon which by a ſtupid kind of love was confounded with God, and with Oſiris or the ſtar moderator of ſeaſons, became the famous Jov-Ammon or the Jupiter-Ammon, and had always the firſt honours paid to him, after the other ſymbols had in like manner been converted into ſo many celeſtial perſonages and powerful deities. The reaſon of this pre-eminence is founded on their having annexed the idea of that founder of their colony to the moſt brilliant of all their ſymbols, I mean, their Oſiris.

III.

Iſis, the Queen of Heaven.

NEXT to the ſymbolical king, or the emblem of the ſun, the Egyptians had no figure that appeared more frequently in their aſſemblies than Iſis, the ſymbol of the earth, or rather the ſign of the feaſts that were characterized by the productions of the earth in each ſeaſon, expoſed. A creſcent-moon, or a full face put over the head of

The THEOGONY.

(*a*) They ſometimes changed this word into that of ζήν, which comes from ζᾶν and ζαὼ *to live*. Which make ſtill the ſame ſenſe.

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Isis or otherwise, as we have seen, might denote a certain neomenia, or the feast of the middle of the month of hay-making, of sowing, of harvest, or of any other part of the year, according as they joined to it the symbol of some particular season or production, and the emblem suited to a certain time of the year. This way of writing was not uniform. The priests of some provinces affected to write differently from the others; and instead of expressing the neomenia or the other parts of the month by the figure of the moon in such or such a phasis, they chose for a symbol of that star the animal that sees in the dark, and makes her courses in the night, namely, the cat*. Seen in profil, it denoted the crescent: seen with its full face, it signified the full moon. This figure sometimes was put over the head of Isis, but more commonly at top of a sistrum, which was a small circle of metal crossed by iron-rods, and which served at feasts to mark by a certain cadence the exactness of the dance and the songs. This instrument of joy was then the symbol of feasts, and in the hands of an Isis bearing the marks of such or such a season, it proclaimed the solemnity peculiar to that season.

* *Plutarch. de Isid. & Osir.*

The cat.

The sistrum.

The Egyptians being used to see in their assemblies these figures of Isis, which they continued to shew ceremonially and for form's sake, without understanding their meaning; in looking for the origine of this woman, they ran into the same mistake which had caused them to take the governor of the earth, the symbol of the sun, for Ammon their common father. Isis was looked upon as his wife: she partook of the titles of her husband; and being in their opinion raised to a real person and a considerable power, they invoked her with confidence: they gave her the honourable titles of the Lady, the Queen, the Governess, the common Mother, the Queen of heaven and earth. The

The inſtruments and dreſſes of Iſis being no more than decorations of ancient uſage, which ſince the invention of current writing they had neglected both the meaning and right order of, they were taken for the hiſtorical monuments of the helps Iſis had procured to mankind. Each ſign, each attribute, (and they were not a few in number) gave birth to as many hiſtories, or rather frivolous tales. Plutarch cannot with patience, and without bluſhing, mention theſe hiſtories. He commonly carries them off with ſome tedious morality or very needleſs phyſicks, and more commonly ſtill with ſome far-fetched allegory. *The* THEOGONY.

What contributed moſt to ſeduce the Egyptians, who were amazed at the extraordinary dreſſes of this woman always before their eyes in their aſſemblies, was the frequent joining of a creſcent or a full moon to her head-dreſs. Thence they took occaſion to give it out that Oſiris's wife, the common mother of the Egyptians, had the moon for her dwelling-place. The feaſts of the moſt high were not fixed at the neomenia, the full moon, or ſome other part of the wane for any other reaſon than becauſe theſe phaſes were a natural proclamation, and an eaſy method of calling the people together on a day appointed and proclaimed. They loſt ſight of the adorable being, who was the only object of theſe feaſts: they thought they were conſecrated to the moon herſelf, and to that imaginary woman which they fancied reſided there, and was very attentive to all their wants; nay, the very ſpots of the moon, from an appearance of ſomething like a face, helped to confirm their miſtake.

It is plain enough, that as the Oſiris diverſified according to the exigency of ſignifications, was the occaſion of the contriving of one man who was

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become the governour of the ſun, of another who was become that of the ſea, and of a third made that of hell; ſo the Iſis differently dreſſed, and having attributes, ſome of which related to the courſe of the moon, and others agreed with the productions of the ſeveral ſeaſons, to vary the proclamations of the feaſts, cauſed men to imagine as many goddeſſes, either celeſtial or terreſtrial, or even infernal, as Iſis aſſum'd figures and names. But before we come to a particular elucidation of the truth here advanced, let us proceed with previouſly pointing out the general ſources from whence the oddeſt deities and the moſt monſtrous opinions ſprung.

IV.

Horus, the feaſt of the laws. Menes.

THE third key made uſe of in the public proclamations, was Horus the beloved ſon of Oſiris and Iſis. That ſymbol of the ſeveral works of the year, by changing its figure, names or attributes, in its turn gave birth to a multitude of other gods. But who is the Egyptian known in hiſtory, whom they fancied to be the beloved ſon of the king and queen of the heaven? Cham and his wife fill the firſt places: Here is a new apotheoſis to be made, a new place to be diſpoſed of in the heaven. Who is to be gratified with it?

See Syncell. Euſebius's chron. & Marſham.

The Egyptians never forgot, that Menes ſon of Cham had reigned among them, and was the firſt author of their polity and feaſts. He even obtained the name of Menes, which ſignifies *parting*, *diſtribution* (*a*), only becauſe he had regulated the diviſion of the lands, the number of the months,

(*a*) From מנה *manah*, *numerare*, *ordinare*.

the

the ſeries of the feaſts, and the order of the common works. As then they were endeavouring to get at ſome hiſtorical knowledge of their Horus, the relation which the ſymbol had to the regulations of huſbandry and the year, led them to taking him for Menes, the founder of the whole public œconomy. Being perſuaded that this emblematic figure was not only a real perſon, but even one of their anceſtors deified, and an inhabitant of the heaven, that he was the ſon of Cham, their legiſlator Menes; they called him ſometimes Chammis*, ſometimes young Oſiris, or ſimply Oſiris: and joining the names of the father and the ſon together, they called him Maneros and Menoſiris †, or by an alluſion to the Nile, Menevis and Menophis *. They afterwards forged as many hiſtories and perſonages as he had names.

The THEOGONY.

* *Plutarch. de Iſid. & Oſir.*
† *Ibid.*
* *Supr. Rule of the overflowing.*

It is on account of Menes's having given the Egyptians regulations, by meaſuring their year, and by fixing the public ſigns or marks of the works and feaſts, that his name was preſerved among the Arabians, the Phenicians, the Greeks and the Romans, in the greater part of the names relating to the order of the months, the courſe of the moon, the ſeries of the feaſts, the images and repreſentations there expoſed, and to the prieſteſſes who ceremonially carried the figures or ſymbols at theſe feaſts (*a*).

(*a*) Μήν *Mene Luna.* Μήνες *Menes Menſes. Menſura.* Νεομηνίαι *Neomeniæ. Novæ lunæ.* Mana and Manach in Hebrew and in Arabian ſignify to caſt up, to ſet in order, to ſacrifice, and to celebrate. *Almanack* Kalendar. *Menades* thoſe women who carried the figures of the gods at the feaſts. The word *Manie* at firſt ſignified the feaſts and the images, that is, the proclamations or marks of the feaſts: it has afterwards ſignified the convulſions and extravagances to which theſe feaſts gave birth; becauſe they had preſerved and over acted all the ſet-forms, geſtures, and the whole ceremonial of them, without underſtanding their meaning.

Horus

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Horus thus metamorphoſed by the common opinion into ſome one of their anceſtors who had given them laws, was no longer a ſign barely appointed to denote at feaſts ſome certain regulations, and the works of each ſeaſon. He himſelf became the object of theſe feaſts. They in thoſe ſolemnities celebrated the ſon of Jehov, *the ſon* by excellence, *the child author of all good*, *liber pater*, the inventor of the laws, the founder of feaſts and ſacrifices. And it is becauſe they had not forgot the intimate relation of the figures of Iſis and Horus with the regulations of the ſacrifices, the public rejoicings, and the operations of huſbandry, that theſe pretended gods were honoured by ſolemnities which were called every where the *legiſlature*, the *promulgation of the laws*, the *regulations* of ſociety (*a*).

V.

The propagation of the Egyptian gods. The progreſs of idolatry.

HAVING found in the abuſe of the ſymbolical figures miſtaken for real objects, the origine of the inhabitants which Egypt contrived and placed in the heaven; if the gods of the other nations, and the other ſuperſtitions not yet mentioned, again prove to be an evident propagation of the Egyptian notions and practices; the facility of recalling ſo many miſtakes to a very ſimple principle, will ſtill evidence the exactneſs of that principle, though it ſeems already ſufficiently demonſtrated.

But is it then ſo eaſy a taſk, to prove that the Phenicians, the Syrians, the Greeks, and all the

(*a*) Θεσμοὶ, θεσμοφορία.

weſtern

western nations have been the mimicks of the Egyptians? The latter travelled very little. Being generally contented with the plenty they enjoyed at home, they could do without foreigners (*a*) very well, and went not to fetch from other places what they reaped without toil in their own country. On this account they will be thought unfit to ſerve other nations as models, or to communicate their opinions to them. It was nevertheleſs Egypt that ſpread idolatry and ſuperſtition all over the world. Let us begin with examining what the means of communication have been; and we ſhall afterwards ſee the progreſs of the evil. *The* THEOGONY.

VI.

The gods of Egypt communicated to Aſia and Europe by the Phenicians.

EGYPT always was and ſtill is the moſt fruitful country in the world. The harveſt, which is almoſt certain there, and by much exceeds the wants of the inhabitants, occaſioned great quantities of corn to be amaſſed there, which in barren years were the reſource of the Arabians, the Chanaanites, the Syrians and the Greeks. Travellers whom need or curioſity had drawn thither, and the Phenicians eſpecially, who inhabited but a ſmall maritime coaſt near mount Libanus, and had no granary ſo certain as Egypt, were all equally ſtruck with the polity that reigned in every part of that beautiful country, with the gentle temper of the inhabitants, the myſterious out-ſide of the ceremonies and feaſts which were with much pomp celebrated there, and finally with the plenty which they

(*a*) *Terra ſuis contenta bonis, non indiga mercis.* Pharſal. l. 8.

looked

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looked upon as miraculous in a country where it never rained. The notion they had of that river whoſe ſource remained concealed, and whoſe overflowings ſeemed to them contrary to the common courſe of nature, made them ſay, that God himſelf poured theſe beneficial waters on Egypt (*a*). The Egyptians repreſented this marvel by the figure of God, that is, by a ſun out of whoſe mouth a river ſprung (*b*); and the foreigners as well as the Egyptians every where gave it out, that ſo ſingular a proſperity was the reward of the piety of the inhabitants. Nay, the Phenicians perhaps and the Chanaanites at firſt received from the Egyptians and uſed the ſymbolical characters among themſelves. The introduction of the common writing muſt have cauſed them to loſe the ſenſe without ſuppreſſing the figures: ſo that theſe ſymbols being always a part of the ceremonies, and publickly expoſed at feaſts, every body annexed to them the notion or hiſtory he thought carried the greater likelihood with it. Thus Egypt was the cup wherein the poiſon of idolatry lay, and the Phenicians are the people, who, by travelling all over the world, have preſented this fatal cup to the greater part of the nations of the world. For the ſame reaſon it is, that the names of the gods and the words made uſe of in the heathen feaſts, have ſo ſenſible an analogy with the Phenician language. The Egyptian tongue, no doubt, was different

(*a*) Διιπετὴς ποταμὸς, *fluvius à Deo miſſus.* Odyſſ. 4. v. 581.

(*b*) For this reaſon it was, that they gave God or the ſun among other titles that of פהאוב *pheob phœbus* or φοῖβος, which ſignifies the *mouth of Ob*, that is, the *ſource of the overflowing*, from the two words פה *pheh, os*, the mouth, and אוב *ob*, the ſwelling, the overflowing; it is the ancient name they gave to the Nile overflowing its banks; as we ſhall ſhew in the fables of Andromeda and Niobe.

from

from that of the country of Chanaan *; and though the ground of both languages might perhaps be the ſame, as there are ſeveral proofs it is, they poſſibly were not more different from each other in their terminations or turns, than are the Spaniſh, the French, and the Italian tongues, whoſe ground is the ſame. But the Phenicians, in conveying the Egyptian colonies all over the coaſts of the Mediterranean, have tranſlated moſt of their terms into their own language. By which means we ſtill find again therein a meaning agreeable to the intention of the firſt inſtitutors. Now this meaning is almoſt always ſtrictly connected with the regulations of ſociety. The ſenſe of theſe words, on the contrary, has no manner of relation to gods or goddeſſes. We are then now in the road of truth, and ſhall do well not to deviate from it.

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Why the names of the gods have a relation to the Phenician tongue.

* *Pſal.* 81. 5.

Travellers and merchants, during their ſojourn in Egypt, were undoubtedly ſtruck with the outward ſhew of the feaſts and the abundance that ſeemed to be the reſult of them. They did not carry home this multitude of ſymbols and practices which they underſtood nothing of. But they ſeldom failed to look with veneration, upon the three ſymbols which the Egyptians honoured as beneficial powers, and as the authors of all the good they enjoyed.

The governor, the woman, and the child always appearing in their feaſts, though with ſome variety; foreigners uſed themſelves chiefly to theſe three objects, the moſt diſtinguiſhed of the whole worſhip: and the Phenicians, whom conſtant neceſſity always brought again to the port of Pharos, were the firſt who made uſe of the ſame ceremonial, and celebrated the ſame feaſts in their own country. The circle of the ſun, accompanied with ſerpents and foliages, or with large wings to repreſent the intelligence

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intelligence which is the mover of all things, the maſter of the air, the diſpenſer of ſeaſons and harveſts, though always placed at top of the nobleſt ſymbols, however leſs attracted the eyes than did the brilliant figure of the governor of the earth, or the ſeveral dreſſes given the mother and the beloved child. Nothing contributed more to humanize, as I may ſay, the idea of God, or rather to make men refer their worſhip and adorations to beings like ourſelves.

VII.

The king and queen of heaven and the heavenly hoſt.

FOREIGNERS made no great inquiry about the life and actions of that Hammon whom the Egyptians confounded with Oſiris. The idea which the ſight of that perſon left in their mind, was, that he was the king, the ruler of the heaven, the father of all good. And if that ſymbol has made part of the ancient writing of the Chanaanites, it is no wonder, if, that becoming a god in their opinion, they communicated it to the other nations without any relation to Oſiris or Hammon, which were appellations peculiar to Egypt.

The Iſis which was often near the great king, to ſignify the feaſts of every ſeaſon, had both the air and name of a woman. Her ſeveral crowns were the habits of a queen. Horus her beloved ſon aſſumed as many names as he had different dreſſes and figures. They made of theſe as many perſonages, who attended the king and were his retinue. Travellers brought home with them nothing more uniform than the figures and worſhip of the king and queen of the heaven followed by

their

L'armée des Cieux.

Gravé par J.P. Le Bas rue de la Harpe a paris vis a vis la rue Percée

I. La source du Nil. pour la page 148. 2. Les trois Clés de l'écriture antique à la maniere des Egyptiens. 3. Les cinq principales Clés de l'ecriture antique à la maniere des Grecs, sçavoir un roi. une mère féconde, un enfant cheri. un messager Symbole de la Canicule. et un épervier Symbole du vent étésien.

their numerous court. Kings marched thus always attended by the queen, and by an army, or a train of friends and guards, which they called *the hoſt*. *The* THEOGONY.

Such is the origine of the worſhip of the king, the queen of heaven, and the heavenly hoſt, of which the whole law of Moſes and all the prophets ſo often warn the Hebrews to beware. This heavenly hoſt, which they called *Seba* (*a*), or *Saba*, gave name to the idolatry of the Sabeans, which was univerſal in Arabia, Phenicia, and among all the nations of Syria, if it be not even that of the whole earth, with certain alterations from one country to another.

VIII.

Moloch, Baal, Adonis, and Achad.

THE god, or rather the figure of the ſun, which the Egyptians called *Oſiris*, or the governour of the earth, aſſumed another name in other places. The eaſtern nations who had adopted him, and who looked on their temporal advantages as the effect of this devotion, called him ſome *Moloch*, or *Melchom* (*b*), that is the king; ſome *Baal* or *Adonai*, or *Adonis*, or *Hero* (*c*), all names which ſignify *the lord*. Others called him *Achad* (*d*), which

(*a*) צבא *tſeba*, *exercitus*. See the hiſtory of Sabeaniſm. *Maimonid. dux dubitantium.*

(*b*) מלך *malac* or *melec*.

(*c*) See the name of *hero* in that ſenſe in the interpretation of the obeliſk of Rameſſes, in Ammian Marcellin, or in Marſham's rule of times. From that *hero*, the Latins made their *herus* and *hera*, the lord, the lady. The Philiſtines called him the lord of men, *marnas*, from the word *maran*, which ſignifies the maſter, and from *as* which ſignifies man. And this comes to the ſenſe of the foregoing names.

(*d*) אחד *achad*, *unicus*, and by a ſoftened pronunciation, *adad*, one, the only one, the only. The ancient kings of Syria,

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which the old inhabitants of Latium have rendered by that of *Sol*, *unicus*; and others finally named him Baalſhamain or Beelſamen (*a*) *the lord of the heavens*. But it was always the ſun which theſe figures of a king and theſe names immediately ſignified, rather than the Almighty Being, of whom thoſe people were loſing ſight, or whom they confounded with the ſun. Their aſcribing to the ſun therefore the government of the world, and univerſal fecundity, was a worſhip full of injuſtice and impiety always reproved in ſcripture.

Honours paid to Moloch.

The great devotion wherewith they honoured the power of that ſtar metamorphoſed into the king of heaven, was to penetrate with the force of all its fires the children whom they had a mind to conſecrate to him by a ſort of imaginary purification, which they fancied was neceſſary for their health. For this purpoſe they made them paſs between two great fires lighted before Moloch. They afterwards confounded the worſhip of this idol with that paid to Saturn; and it being a cuſtom to offer human victims to Saturn, for reaſons which it will be time enough to mention when we come to treat on him, the worſhip of Moloch became equally barbarous and bloody. They burned in honour of him what children they had too many, and whom they had a mind holily to make away with, by conſecrating them to their tutelar god, for the greater good of the family. Nay, oftentimes on important occaſions, and in times of imminent danger, it was the eldeſt, the beloved child whom they devoted to Melchom. Nothing is better known or more ſtrictly forbidden in the laws of Moſes. This,

Syria, who ſtyled themſelves his children, aſſumed the name of *Benadad*, ſon of God. *See Macrob. Saturnal.*

(*e*) בעל שמים *Dominus cœlorum.*

abominable

abominable practice laſted long among the Chanaanites, in a place near Jeruſalem anciently called *Gehenna*, that is, *the valley* of *Hennon*'s family, to which that place anciently belonged. It was alſo called the valley of Thophet, that is, the valley of the drum; becauſe they there made their children the victims of theſe barbarous devotions, while their brothers and ſiſters danced to the ſound of the drum, that they might not hear their cries. *The* THEOGONY.

IX.

The chariot of the Sun, the equipages of the gods.

THE whip put into the hand of Oſiris, in the right hand of the Jupiter of Heliopolis who is the ſame, and in the right hand of the Jupiter of Syria (*a*) who is no other, evidently made this god the charioteer or the guide of the year, of the ſtars, and of whole nature. The idea of a coachman at that time had nothing low in it: on the contrary, the management of a chariot was a very honourable imployment. It was the favourite exerciſe of kings and of the greateſt warriors *. The Greeks, a people more full of invention than any other nation, when they admitted the ſymbol of the Sun, were not content with putting a whip into his hand, but they added to the whip, which in the ancient writing was ſufficient to ſignify the conduct of the

* *See Homer's Iliad.*

(*a*) *Dextra elevata cum flagro in aurigæ modum.* Macrob. Saturnal. l. 1. c. 23. The author calls this Jupiter the Aſſyrian. But Aſſyrian in that place is uſed for Syrian; as may be ſeen from his name Adad, which was the name of God in Syria, and made part of the name of the Kings of that country, Benadad. The ſame miſtake is found in Virgil and Horace.

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year, a chariot, horſes full of fire, and a complete equipage *. They repreſented their ſun-divinity with a radiant face, ſitting on a chariot, and with a whip in one hand, and the reins in the other, governing four winged horſes. Now is Oſiris or Ammon very much imbelliſhed. But though he has been diveſted of his Egyptian air, and every day acquires ſome new ornament from one country to other, he nevertheleſs preſerves his character of governor, and amidſt all this pomp Oſiris is known again. It is ſtill nothing more than the character of the ſun, to which they annex the notion of omnipotence. The Phenicians called him Helion (*a*), *the Moſt-high*. The Greeks named him *Helios*, which is ſtill the ſame name and the ſame blaſphemy.

*See Ovid. Metam. 2.

The Greeks having multiplied their gods, together with the ſymbols which they ſuffered to be introduced among them, without underſtanding their meaning; they gave each of theſe pretended gods nearly the ſame equipage, for the facility of their tranſportation, and the maintaining of their dignity. They varied the ornaments, livery, and train, in a manner ſuitable to each one's rank and condition.

The finiſhing ſtroke of all theſe follies, and one which became univerſal, was not only to confound God with this governor of the ſtars and the earth, that is, with the ſun, but alſo to ſeek out among their heroes or their founders, for that King who was now become the guide of nature. Thus the Egyptians found in him their Ammon, the Syrians their Belus, the Cretians their Aſterius, and the Arcadians another Jupiter. This Jehov, in ſhort, on account of his having a human form, was

(*a*) עליון ἥλιος, *Helios*; ὑπερίων, *Hyperion*, the moſt high.

thought

thought to have been the king of all the countries where his worſhip was admitted, though he indeed had never lived any where, being no more than the emblem of the courſe of the ſun. *The* THEOGONY.

X.

Iſis, Balſamina, Hammalta, the Queen of heaven, Aſeroth, Aſteroth, Aphrodite.

THE reception Iſis met with in foreign countries, was no leſs favourable than that given to Oſiris. From a woman repreſenting the productions of the earth according to the ſeaſons, and of the feaſts which theſe ſeaſons bring on, ſhe became a real woman, a woman incomparable, a bountiful queen, and the mother of plenty.

Firſt, ſhe, by a right of community, partook of all the titles of her huſband. This was called Ammon, and ſhe Ammonia. He was beſides named Achad, Hero or Herus, Baal, Moloch, and Belſamen: Iſis in conſequence was ſtiled Achata or Hecate, *unica*; Architis (*a*), Baaltis, Baaleth, or Belta (*b*), or Hera (*c*), *the lady*. For all theſe names amount to the ſame ſenſe. For the like reaſon ſhe was alſo honoured with the titles of Belſamina, *the queen of heaven*, or ſimply with the noble epithet of Malchet and Amalcta, *the queen*. By theſe ſtrokes we recognize the Juno of the Latins, and the ſame Hera or *lady* whom Homer and all the poets give Jupiter for his wife, and who lived ſo very ill with him.

It was formerly a general cuſtom to make ſacrifices and public prayers upon eminent places, and

(*a*) *Macrob. Saturnal. l.* 1. *c.* 21. (*b*) *Plut. de Iſid.* (*c*) Ἥρα.

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more eſpecially in groves, to ſhelter the people from the heat of the ſun. When the Iſis which proclaimed the feaſts, and whoſe figures were one of the fineſt parts of the ceremonial, was once become the object of it, and had been looked upon as the diſpenſer of the goods of the earth, of which ſhe ſtill bore the marks; her ſeveral repreſentations, which only foreboded abundance and joy, becoming moſt agreeable to the people, always eager and credulous on that head, the falſe ſenſe attributed to theſe figures made them paſs for the ſureſt means of obtaining plentiful harveſts. Theſe images were worſhipped with ſolemnity, and placed in the fineſt woods. Crowds of people flocked to the religious feaſts of the lovely queen who loaded them with bleſſings. No doubt they had every thing from her. The coolneſs and beauty of the place where ſhe was worſhipped, had no leſs an influence on the aſſiſtants than the attire of the goddeſs, and inſtead of calling her the queen of heaven, they often ſtiled her *the queen of the groves* (*a*), which is often met with in ſcripture: and it is becauſe the cuſtom of aſſembling together in places ſurrounded with tall trees was become an occaſion of idolatry, that the law of Moſes forbids the planting of groves to ſolemnize any feaſts there. This cuſtom was anciently innocent and harmleſs, becauſe they never aſſembled there but to praiſe God.

Lucina, from *lucus*, a large wood or foreſt.

(*a*) From מלכת *malchet*, *regina*; and from אשרות *aſheroth*, *lucus*. 2. Paralipom. 33. 3. whence comes the Greek word ἄσκρα, *lucus*, a ſacred wood. The Latins made of *lucus*, which anſwers to it, their *Lucina*, which ſignifies exactly *the preſident of woods*. But a ſmall equivocation, I mean the affinity of the word *Lucina* with that of *lux*, cauſed her to be invoked when women were in labour, as if ſhe took care to bring children to light. *Juno lucina, fer opem.* Terent.

But

But it was prohibited as a public profeſſion of idolatry, when the ſymbol of feaſts had been honoured there as a beneficial queen, whoſe power manifeſted itſelf in heaven and on earth. She ſoon after obtained two or three other names, which gave birth to as many new goddeſſes; and theſe were as much and even more renowned in the world than the queen of groves. *The* THEOGONY.

The ſickle, the horns of the bull or of the Capricorn, the fiſh's tail, and the other characteriſtic ſymbols of ſeaſons wherewith ſhe was adorned, but which were no longer underſtood, turned men's minds to the expectation of the proſperity of flocks and herds, the abundance of harveſts or fiſhing. This ſhe ſeemed to promiſe, and it was the object of the wiſhes of the people. She then became the queen of herds, Aſteroth (*a*), the great fiſh or *the queen of fiſhes*, Adirdagat (*b*), and above all *the queen of corn*, *Amalcta Appherudoth* (*c*). Theſe words which were frequently in the mouth of the Phenicians ſettled in Greece, were as readily adopted as the worſhip and figures of Iſis, which the pomp and gayety of the feaſts had brought into eſteem. The Greeks ſoftened the ſound of theſe words, and gave them the inflection and turn of Aſtarte, Atergatis, and Aphrodite.

(*a*) עשתרות *hammalchet-aſteroth*. Judic. 2: 13, and 1. Reg. 31: 10. The armour of Saul was hung up by the Philiſtines in the temple of the goddeſs of herds.

(*b*) From אדיר *adir*, *magnificus*; and from דג *dag*, *piſcis*, comes אדירדגת *adirdagath*, of which the Greeks made Atergatis and Derceto. Lucian had ſeen this figure; and Diodorus Siculus, *Biblioth. lib.* 2. ſhews us the ſame at Aſcalon, Τὸ μὲν πρόσωπον ἔχει γυναικὸς, τὸ δὲ ἄλλο σῶμα παῦ ἰχθύος. *Faciem quidem habet mulieris, omne reliquum corpus piſcis.*

Deſinit in piſcem mulier formoſa ſupernè.

(*c*) פרדות *pherudoth*, and with the article *appherudoth*, *grana*, the corns. *Joel* 1: 17.

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their own language. The queen of herds became Aſtarte; that of fiſhes became Atergatis, and that of corn became the Aphrodite of the Cyprians and the Greeks. The name Appherudoth, the *corn*, changed into that of Aphrodite, was no more than an empty ſound void of all meaning. But it ſeeming to the Greeks to be derived from a word in their tongue (*a*), which ſignifies the froth of the ſea; they thereupon built the wonderful ſtory of the goddeſs ingendered of the froth of the ſea, and ſuddenly ſpringing out of the boſom of the watery main, to the great amazement both of the gods and men. Philoſophers afterwards dived into the profundity of their own immenſe learning, for means of explaining the hidden ſenſe and myſtery of what was but a mere quibble, or a frivolous alluſion to a word in their language, which reſembled it only in ſound. The diſtance was but ſmall from Appherudoth to Aphrodite: but it was very great between *corn* and *the froth* of the ſea. The corn was the true origine of the goddeſs, and philoſophers looked for it in the froth of the ocean. Sure this was not the way to find it (*b*).

We have already obſerved, that the Greek ſculptors could not endure over the heads of their

(*a*) ἀφρος, froth. Plato in his Cratylus confeſſes, that many Greek words come from the Barbarians, that is, from the eaſtern nations. He obſerves in another place, *de Legib. Dial.* 13. *epinom. pag.* 1012. *edit. Francofurt.* that the name of the evening-ſtar, *viz. aphrodite*, came from Syria or the Eaſt; which is a full confirmation of the etymology I give of it. The eaſtern nations again expreſſed the ſame thing by the name of Britomartis, which comes from ברית *berit*, *cibus*; and from מרת *marat*, *domina*, the queen of corn.

(*b*) See an inſtance of it in the book intitled, *Telluris Theoria ſacra*, of *Thomas Burnet*, who pretends to find in the froth of which Venus is born, the ſediments of the duſts whereof he, after the manner of Des Cartes, fancies that the earth was formed.

images

images thoſe frightful horns of the bull or of the wild goat, viz. capricorn, which characterized the ſpring and the winter by the moſt remarkable parts of theſe two ſigns of the zodiack, and which ſupported, ſometimes one, ſometimes three bunches of vegetables or of ſerpents, ears of corn, or other ſymbolical marks thereto annexed. The inventors of theſe figures, by the union of ſeveral emblematick ſigns abridged and drawn together, intended to write or to give the people ſuch marks as might regulate their conduct: whereas the Greeks, in imitating or repeating theſe figures, aimed only at pleaſing. They therefore made away with the horns and the whole group of this ſtrange headdreſs. But they took great care not to rob the goddeſs of any of her attributes. This would have been a ſacrilege of too dangerous conſequence, the loſs of their harveſts at leaſt, and the death of all the young of their flocks being to be apprehended. Therefore none of her ornaments was taken from her; they only took care to diſpoſe them with greater art and comelineſs. *The* THEOGONY.

The horn of abundance. The Amaltheian goat.

They repreſented the Amalcta Aphrodite, the queen of harveſts, holding with her left hand a long goat's horn, out of which they made ears of corn, vegetables, and fruits to ſpring. She had a ſickle or ſome other attribute in her right hand; and this is the plain original of the horn of abundance, and of the amalthean goat. That horn being always full, (a privilege it evidently had) could not but proceed from a goat which had done ſome important ſervice to mankind. They contrived that this goat had been nurſe to Jupiter. But the god and the goat are both alike. The one exiſted as little as the other: This ſingle inſtance is fully ſufficient to prove, that moſt of the tales of the poets are little ſtories grounded on quibbles of the ſame kind, and

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invented only to have ſomething to ſay upon figures always preſented at certain feaſts, but no longer underſtood. They made of all theſe figures ſo many tutelar deities. Every nation would have its own. The Syrians took an affection to the goddeſs of herds, of whom they made their Aſtarte. The Aphrodite of the Cyprians in proceſs of time concerned herſelf with quite other things than the maturity of harveſts. The inhabitants of the coaſt of Sidon put their fiſhery under the protection of Atergatis, whoſe figure muſt have been much to their liking.

The Cretian fiſhermen, inſtead of giving the form of a fiſh to the Iſis that proclaimed the feaſt of the great fiſhing as the Syrians had done, very likely have put a net into her hand, whence ſhe might afterwards have obtained the name of Dictynne (*a*). Thus the figures which ceremony had rendered inſeparable from certain feaſts, became the favourite deities of the countries where theſe feaſts were ſolemnized; and the people were at laſt perſuaded of their being in a ſpecial manner beholden to theſe powers, for advantages natural and peculiar to their country, inſtead of giving thanks for them to providence, which they then no longer knew.

XI.

Deio, Dione, Diana, Hecate, Artemiſia.

THE common people have at all times and in all countries been fond of quibbles, equivoca-

(*a*) From Δικτύα, nets. Which gave birth to the fable of Dictynne, who being purſued, fled under a heap of nets.

tions,

tions, and puns. If the change of figure has often made ſeveral gods of one and the ſame ſymbol diverſified, a ſimple variety of names, nay, the difference of pronunciation, has more than once produced a like multiplicity. The Iſis miſtaken for the queen of heaven, or for the moon, was called Echet, Hecate, or Achate, *the only*, *the excellent* (*a*). Among ſome people of Syria, the ſame ſymbol, by a ſlight inflection of name, was called Achot, *the ſiſter* (*b*). The ſame whom they had already made the wife of Jehov, or of the Sun, or of Jupiter, (for theſe are ſtill but one) became alſo his ſiſter. *The* THEOGONY.

——*Ego quæ divûm incedo regina, Joviſque*
Et ſoror & conjux ——

A little more patience, and we ſhall ſee her become the daughter of the ſame Jupiter; and then the mother of all the gods. All this medley of ſtates and genealogies evidently proceeds from the diverſity of the attributes and names given to one and the ſame ſymbol.

We are informed by Diodorus Siculus (and had not this learned traveller mentioned it, it is a truth ſufficiently ſelf-evident) that the Egyptian Iſis is the ſame with the Ceres of Phenicia and Sicily. It is the ſymbol of the earth, the earth itſelf, the nurſe and mother of the living. In Syria and Ionia ſhe was ſtill called *Dei*, or Deio, or Deione (*c*) *plenty* or *abundance*, or Deimeter, Demeter and Rhea (*d*), *the mother of plenty*, *ſhe who gives us our ſubſiſtance*. Such are the names which all Aſia and Greece gave the image which had ſo fine a temple at Epheſus.

(*a*) *Inter ignes luna minores.* Δεῖο, Δημήτηρ.
(*b*) אחות *achot*, *Soror.* (*d*) From רעה *rabah*, *paſcere*; *rohe*, *paſcens*.
(*c*) From די *dei*, *ſufficientia*.

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The Greeks always call Deio and Demeter the ſame whom the weſtern nations called Ceres. Therefore Ceres and Deione are one with Diana, whoſe famous ſtatue at Epheſus went by that name. Now this ſtatue, if we judge by the ſmall towers ſhe is crowned with, and by the breaſts and heads of animals wherewith her body is ſurrounded, is no other than the Egyptian Iſis. It was then the ſeveral dreſſes, ornaments, and different names of the ancient Iſis, that multiplied the ſtate and fine ſtories of the magna mater Rhea, of Deione the wife of Jupiter, and of Diana his daughter.

It is not a whit more difficult to gueſs, how the ſame Diana is ſometimes a terreſtrial deity, ſometimes the moon, and ſometimes the queen of hell. By her firſt inſtitution, ſhe had a relation to the earth, and marked out her productions. The falſe interpretation that was given to the creſcent and the full moon which ſhe bore over her head to proclaim the feaſts, cauſed her to be taken for the moon; and at laſt the time during which ſhe remains inviſible *, that is, between the laſt phaſis and the return of the new, put it beyond all doubt that ſhe was gone to take a turn in the abode of Ades, or the inviſible, that is, to the empire of the dead.

* *Interlunium.*

But what contributed moſt to the ſtrange notions people framed to themſelves of this triceps Hecate, which was at the ſame time the earth, the moon, and the wife of Pluto, is this. So ſoon as the firſt phaſis of the new moon was perceiv'd in the evening, miniſters appointed for that purpoſe went and proclaimed it in all the croſs-ways and public places, and the feaſt of the neomenia was celebrated either that very evening or the next day, according to the inſtitution of places. When the ſacrifice was to be made at night, they put an owl near

the

the figure that proclaimed it. The Iſis then was called *Lilith*, that is, the owl; and this viſibly is the origine of that nocturnal lilith of whom ſo many tales have been told. A cock was put in the room hereof, when the ſacrifice was to be made in the morning. Nothing could poſſibly be more ſimple or more convenient than this practice. But when the deified Iſis had once been looked upon as a woman, or a queen dwelling in the moon, and there governing the heaven in conjunction with Oſiris or Adonis, the proclamation of the return of the new moon, which was a thing extremely plain before, aſſumed a myſterious and ſtately air. Hecate was become inviſible for many days; her return was expected with ceremony. The goddeſs at laſt left the empire of the dead, to come again into the heavens. Imagination had a vaſt field to expatiate here, and Hecate never failing to viſit ſucceſſively theſe two diſtricts, it could not be doubted but ſhe ruled both in heaven and in the inviſible abodes. On the other hand, they could not but be ſenſible of the palpable relation ſhe had to the earth and its productions, whereof ſhe always bore the ſeveral marks either on her head or in her hands. She then became the threefold Diana (*triceps Hecate*) which is at one and the ſame time, 1. the earth; 2. the moon or the lady of the heaven; and 3. the queen of hell.

The THEOGONY.

לילית *noctua.*

Tergeminamque Hecaten, tria virginis ora Dianæ.

The ancient proclamation of the new phaſis, which was made with a loud voice, to proclaim the beginning of the neomenia, inſenſibly degenerated into loud ſhrieks, which they gave out of mere ſuperſtition and cuſtom at the entrance of croſs ſtreets. They ſaluted the goddeſs of the dead, at her coming out of the horrid manſions. The muſick

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sick and the notions agreed with and suited each other. But the ancient proclamation of the neomenia, was the origine of those devout and meritorious roarings.

Nocturnis Hecate triviis ululata per urbes.

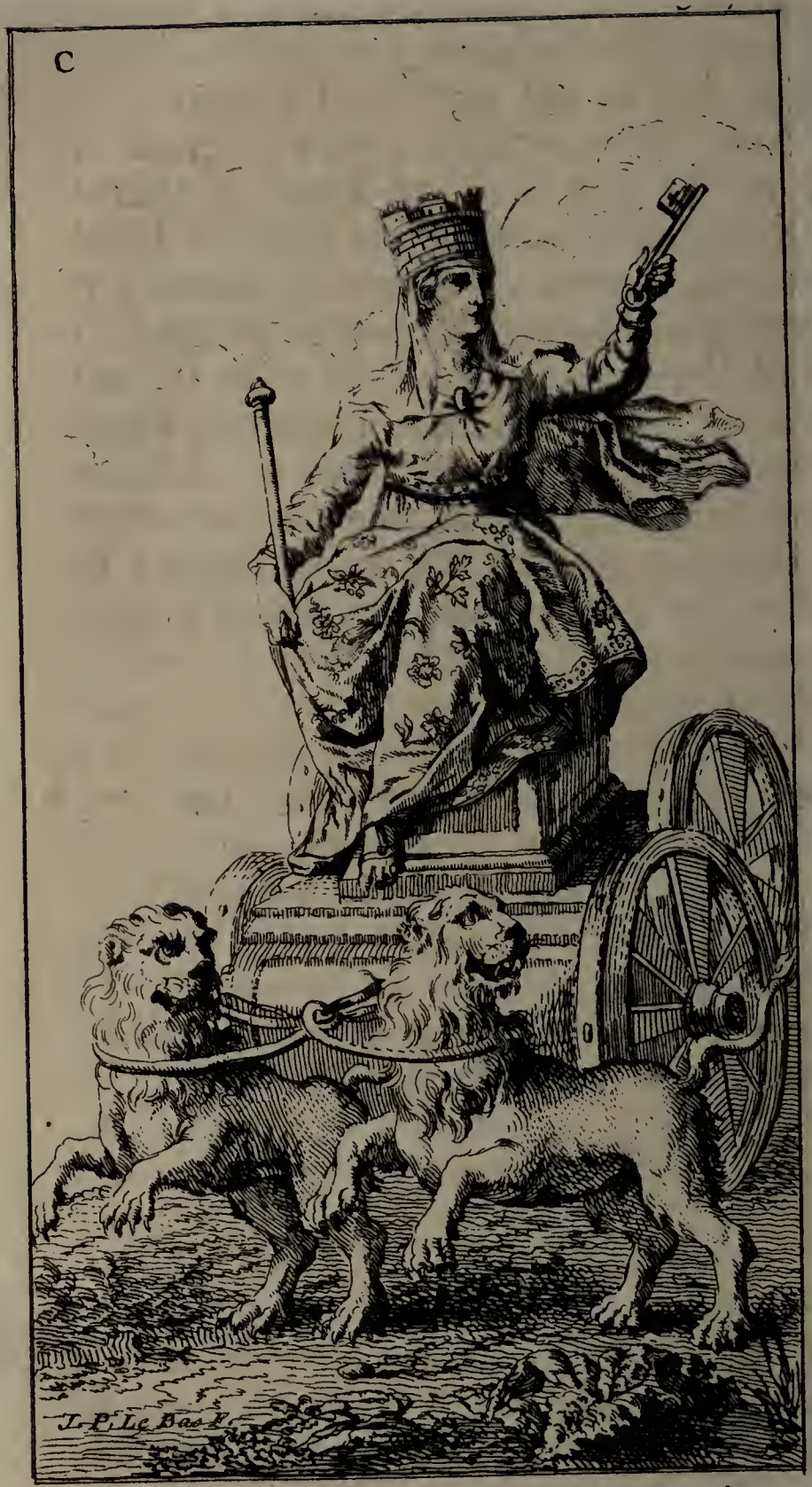
Artemisia.

All the heathen antiquity, after it had confounded the symbol of the new moons and of the feasts relating to the several seasons of the year, with the star that regulates society by its phases, ascribed to the moon an universal power over all the productions of the earth, and generally over all the operations of men. They likewise fancied, that she was perfectly well acquainted with future things, and that she never appeared without foreboding by certain marks what was to befal husbandmen, families, and whole kingdoms. People have not as yet fully shaken off the persuasion they anciently had of the influences and presages of the moon.

To take things right, the moon was placed in the heavens only to be consulted by men about what they are to do; since the Creator gave her different phases in the firmament only that she might be the public measure of time, and the sensible rule of all works. By means of her, we easily measure the exact duration necessary to each operation. But the mistake consists in thinking that the star which serves to shew us the beginning and progress of our undertakings, has any manner of influence upon or the least knowledge of them. It was this mistake that caused Isis to be considered as the moon, to be called by the fine name of Artemisia, which signifies one that has a perfect knowledge of futurity (*a*).

(*a*) From חרטום *hartom*, *sapiens*, *divinus*, and from אישה *isshah*, *mulier*, חרטמאשה *arthemissha*, *mulier sapiens*, *mulier futuri præsaga*. This might also be rendered in another sense by these words: *Oracula mulieris*, or *responsa Isidis*.

But



Cybele, l'ouverture de l'Année et de la moisson en Phrygie, Sous le Signe du Lion.

But what can have induced the poets to imagine a Diana fond of ſolitude, to give her manners ſo very chaſte, and to put woods and hunters under her protection? This again is a mere fancy of the poets or of the people. The heads of animals wherewith the whole body of Iſis or of the Epheſian Diana was ſurrounded at certain times, proclaimed the great hunting that was to be made either towards the end of autumn, or when the animals multiplied too faſt in the neighbouring foreſts. She might poſſibly ſignify the foods of all kinds, as the corn ſhe gives to man, the hay ſhe affords to domeſtick animals, and the foreſts wherein ſhe gives refuge to wild beaſts. Beſides, this figure was commonly enough called *Aſeroth* or Lucina, *the goddeſs of foreſts.* 'Tis what gave the poets an occaſion to repreſent her as a recluſe divinity, hateing company, and allowing herſelf no other diverſion but that of killing a roe-buck, or of outrunning a ſtag. This wild beauty was pretty well liked. They, to be ſure, ought to have had ſome example of chaſtity, fit to be ſet in oppoſition to the common conduct of the gods and goddeſſes, which was none of the moſt edifying. *The* THEOGONY.

XII.

Cybele.

THE Iſis we juſt ſaw is a maid of the ſevereſt virtue, and whoſe virginity is beyond all manner of doubt. Let us now paſs into Phrygia: there the ſame Iſis aſſumes a quite different character, according to the fancy of the people. She is honoured among them as the common mother of all the gods. They carry her triumphantly about their cities, as the model of an admirable fecundity;

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dity; and the people congratulate her, on account of her having all the gods of the firſt rank for her children, and of her being able to embrace a hundred grand-children (*a*).

The towers ſhe is crowned with, make us know her again for an Egyptian Iſis, for the ancient ſymbol of the gratitude which people are to expreſs in feaſts, towards him who ſupplies them with food, cloaths and lodging. The drums or flutes which accompanied Cybele, were the characteriſticks of a feaſt; and the principal feaſt or aſſembly which concerned all the different people of Egypt, being held in ſummer-time to open the harveſt, it was pointed out with a key, and by a lion, the ſign under which the ſun was at that time. Such is the origine of the towers, the muſical inſtruments, the key, and the lions, which are the attributes of Cybele.

Hinc juncti currum dominæ ſubiere leones.

Atys.

I may be aſked, who the Atys was that commonly accompanies the Phrygian Cybele. He differs from Oſiris only in ſound. All the learned agree, that this word ſignified *Lord* in the Phrygian tongue. There are monuments wherein Atys is called the moſt high (*b*), and placed near *Rhea, the common mother*. But what ſhews that this Atys is Oſiris or the ſun, and that Rhea or Cybele who is inſeparable from Atys, is the ſame with Iſis, is, that Atys undergoes the ſame treatment as Oſiris. This reſemblance between the diſaſters of the huſ-

(*a*) ——*Invehitur Phrygias turrita per urbes,*
Læta deûm partu, centum complexa nepotes.

(*b*) Μέτερι τῶν παντῶν Ρείῃ, Αττιθ' ὕψιστῳ. To Rhea the common mother of all (the gods and of all men) and to Atys the moſt high. *Gruter. inſcript. p.* 82 : 1.

band

band of Isis and those of the mate of Cybele, might suffice to shew that the one is a copy of the other. The rest of their history is a series of sillinesses and obscenities, whose grossness might suit the Phrygians, but which the reader will easily permit me to pass over in silence. The name of Cybele is thought to be derived from the Phrygian (*a*) mounts called Cybeles, whereon the feast of this Isis was solemnized. But it is much more probable, that the statue gave its name to the places where these feasts were become solemn; and that the name of Cybele is that which Isis went by in Egypt and Syria, when she was represented covered all over with breasts, to denote a happy year, and a revenue double the ordinary: for the word *cepel* (*b*) signifies the double. *The* THEOGONY.

XIII.

Venus, Illithye, Mylitta.

ISIS, after having passed through so many different states, assumed a new form, and became the famous Venus. This in antiquity, and still in the tender cant of our romances and theaters, acts two different parts. She sometimes is Venus the popular, the goddess of sensuality, and the mother of pleasures: sometimes she is Venus the celestial, who inspires nothing but virtue, and raises the mind to the most sublime speculations and to

(*a*) Κύβελα *Cybela, montes Phrygiæ, ubi antra & thalami Cybeles matris deorum. Hesychius.* Virgil calls her *the great mother who inhabits the mount Cybele, mater cultrix Cybeli,* instead of *Cybele,* which makes no sense, as P. Catrou observes. *Æneid.* 3.

(*b*) כפל *cepel, duplum, copula.* The word couple is derived from it. *Job* 41 : 4. *ibid.* 11 : 6.

intellectual

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intellectual beauties. What can have given birth to ſo ſtrange a contraſt? Shall we find in our Iſis the origine of two goddeſſes as diſtant from each other by their inclinations and offices as the heaven is from the earth? Let us but recal to mind the attributes or ornaments of Iſis, and we ſhall immediately ſee in them the origine of theſe brilliant fooleries.

Venus Urania.

Iſis often bears celeſtial attributes on her head, for inſtance, a creſcent, the dog-ſtar, or ſome of the zodiacal ſigns. This preſently is Venus Urania. Who would not ſuſpect her to be taken up with the ſtudy of the ſtars, or to apply herſelf to the moſt ſublime ſciences? The thing was ſelf-evident: and Venus Urania, from attributes like theſe, muſt needs have all her thoughts fixed in heaven.

Venus the popular, πανδημος.

Another Iſis bore terreſtial attributes, for inſtance, heads of ſeveral animals, a multitude of breaſts, a child in her lap. The people who no longer underſtood any thing of this language, thought they perfectly apprehended the meaning of it. They took this woman for a teeming mother, and all her attributes having a relation to generation and the nouriſhment of animals and men, they took that goddeſs for the model of fecundity, and for a power wholly taken up with the care of inclining all animals to pleaſure. A few philoſophers paid worſhip to the former: but the temples of Venus *the popular* or *the terreſtrial* were incomparably more frequented. It is unaccountable, how many falſe devotions and ſhameful diſorders cupidity and philoſophy have amaſſed together, in the interpreting of a figure, whoſe primitive appointment was only to proclaim the ſeaſons and the feaſts appertaining to each ſeaſon.

I think it impoſſible not to perceive the origine of theſe different offices of Venus, in the characters

of

of Venus, in the characters of the ornaments of Isis, which have sometimes a relation to the heaven, and sometimes to the earth. But what can be the etymology of the name Venus, which the Latins gave to the pretended goddess of fruitfulness? *The* THEOGONY.

The young maids who in certain countries carried (*a*) in procession the baskets crowned with flowers and fruits, wherein the symbols of the first state of mankind lay inclosed, were inseparable from these ceremonies, and in a peculiar manner devoted to the goddess of harvests, to the nurse of animals and men. They resided in a tent or a grove consecrated to her. These girls, in the beginning, and even before the introduction of idolatry, were imployed in keeping the places of the assembly and the ornaments that served for the sacrifices perfectly clean. They also assumed symbolical names and functions, as we saw in the history of Ericthonius. Whereby it appears, that every thing was then designed for instruction, and that the whole ceremonial of religion was a real sermon. When the sense of symbols and ceremonies was lost, they all became so many mysteries or wondrous stories: all was interpreted in an arbitrary manner; and error was every where attended with superstitious ceremonies, and very criminal practices. The origine of the name Venus.

The Cistophores, or the girls of the temple of Venus the celestial, professed a perfect chastity: but those who served in the temple of Venus the popular, had inclinations suited to those ascribed to that goddess. You may see in Herodotus (*b*), Strabo (*c*), and in the prophecy of Baruch (*d*), into what excess and infamous prostitution religion had dege- The basket-bearers.

(*a*) κανηφόροι, κιστοφόροι.
(*b*) *Herodot. in Clio. num.* 35.
(*c*) *Geogr. lib.* 16.
(*d*) C. 6: 42.

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nerated. When cupidity, authorized by cuſtom, had at laſt converted the moſt diſſolute pleaſures into ſo many acts of devotion, the temples and groves of the goddeſs of generation were filled with wenches who made their reſidence there. Thoſe places were on this account called *the pavilion of the girls* (*a*). The European could not pronounce the Phenician word Venoth, *the girls*, otherwiſe than Venos or Venus; and hearing the tents of Venos often mentioned, they took this laſt word for the name of the goddeſs herſelf, or for that of generation.

It was in order to expreſs this laſt ſenſe that the Syrians gave alſo the ſame Iſis the names of Melitta, or Ilithye (*b*), and the Arabians that of Alitta, or of Halilat.

(*a*) סכות בנות *Succoth venoth, tabernacula puellarum.* As from במות *bamoth, the high places*, the weſtern nations have made βωμὸς, *bomos*, altar, a high place; they likewiſe from Succoth or Succota Venoth, *tentoria puellarum*, made Venos or Venus. *See* 4 *Reg.* 17 : 30. You find *Venos genitrix*, on a medal of *Julia Auguſta*, Adolphus Occo's collection, *p.* 336. The Carthaginians had a town which they called in their Phenician language Succota-Venos: which the Latins rendered by Sicca Veneris. *See tabul. geograph. in notitiam eccleſiaſticam Africæ*, by William De L'Iſle. So that one cannot reaſonably queſtion the exactneſs of this etymology, for which I am indebted to Selden's Syntagm. *de Diis Syriæ.*

(*b*) From ילד *jeled, generare*, comes *ilitta*, & מיליתה *mylitta*. They ſaid in Greece Εἰλείθυια. The Latins rendered it very well by *genitalis diva*, the goddeſs of generation.

Rite maturos aperire partus
Lenis, Ilithya, tuere matres,
Sive tu Lucina probas vocari,
Seu genitalis
Diva: *producas ſobolem: patrumque*
Proſperes decreta, ſuper jugandis
Fœminis, proliſque novæ feraci
Lege maritâ. Horat. Carm. Secul.

When

When we read Horace's ſecular poem, we wonder at ſeeing this poet, who ſo perfectly knew every decorum, directing to Diana petitions, the fulfilling whereof ſeems not to be within her diſtrict, nor agreeable to the character of the chaſte goddeſs. He intreats her to aſſiſt mothers in childbed: he calls her Ilithye, and *the goddeſs of generation*, *genitalis diva*: he, above all, recommends it to her, to bleſs with a happy fecundity the laws and regulations juſt made by the ſenate, to render marriage again honourable? This was the imployment of Venus, or rather of Juno. Diana did not preſide at marriages, and ſhe paſſed for having an averſion to the names of ſpouſe and mother. How is it, that there is ſo great a ground of reſemblance between theſe goddeſſes, that they attribute to one the qualifications and functions which the others are moſt jealous of? To be ſure we ſhall meet with nothing but contradictions and difficulties, in endeavouring to aſſign each of them their exact diſtrict, and to prevent quarrels. But our explication, which reduces them all to Iſis, eaſily reconciles theſe differences. They are various, becauſe they change their country, attire, and name: but though their hiſtories, inclinations and offices have been alſo diverſified, they nevertheleſs are at bottom but one and the ſame thing. The ſtrict Diana is not willing to loſe the titles of Ilithye and of goddeſs of generation ſhe has in the Eaſt. Thus Juno, Venus, and Diana have the ſame pretenſions; and their diſputes of juriſdiction here teſtify the unity of their origine. They all of them proceed from the ſymbol of the feaſts, where God was praiſed for the effects of Iſis's fecundity.

The THEOGONY.

We ſhall not here inſiſt upon an inquiry into the origine of the other gods and goddeſſes which were worſhipped in the Eaſt. It would be

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no hard task to gueſs whence proceeded the Chamos of the Moabites, the Chameſes of the Africans, all the Baals, the Camanim, the Anamelec, and ſeveral other deities both male and female of the Arabians and Babylonians. They might with equal eaſe be reduced to the Egyptian Oſiris and Iſis, as the Phrygian Cybele who bewails her Atys, the Phenician and Cyprian Aphrodite who laments her dear Thammus * or Adonis wounded by a monſter. But moſt of the eaſtern gods being but little known and ſeldom mentioned in the monuments of antiquity, we may very well diſpenſe with ſearching into their hiſtory, and judge of them by the original of the reſt.

* *Ezek.* 8: 14.

It will be enough here to obſerve, by the by, that ſeveral of theſe images which antiquity commonly ſtiled goddeſſes, ſuch as the Egyptian Iſis, the Aſtarte or the great goddeſs of Syria, and the Atergatis of Sidon, were indifferently gods or goddeſſes (*a*) among certain nations who had adopted their figures: and that one particular manner of worſhipping them was for men to put on womens clothes, and for women to dreſs like warriors in order to enter their temple. This is what makes the ſcripture ſo ſeverely † forbid the Iſraelites to uſe diſguiſes of this kind, which not only ſhocked decency, and might favour diſorderly manners, but were at that time an act of idolatry, and a ſpecial declaration of the perſon's inclination to ſacrifice to ſuch or ſuch deity. Theſe diſorders may be thought, as well as the reſt, to proceed from the people's being ignorant of the ſignification of the ſymbols. It was an extravagance to aſcribe, as

† *Deuteron.* 22: 5.

(*a*) ἀρρενόθηλυν οἷον] *Plutarch. de Iſid. Sive tu deus es, ſive tu dea, Arnob. adverſ gent. l.* 3. *Lunus & luna, Tertullian. apologet. c.* 13. In the tranſlation of the LXX. we often find ἡ βαὰλ, inſtead of ὁ βαὰλ, as likewiſe, *ad Rom. c.* 11: 4.

they

1. Pallas ou Isis armée. 2, Le Symbole de Dieu. ou dune fete. 3. La marque du Sacrifice du Soir. 4, L'annonce dune expedition au retour du vent étésien ou aux aproches de l'eté. 5, L'Isis tenant l'Etusuble, l'annonce des ouvrages de Tisseranderie.

they have done, both ſexes to Iſis dreſſed like a warrior: but for what reaſon can antiquity have given arms to Iſis, to the ſymbolical woman who was to proclaim only the feaſts and thankſgivings for the fruits of every ſeaſon? Iſis in this dreſs very likely was the proclaimer of a ſacrifice that was to precede ſome military expedition, for which people were to be ready by ſuch a moon or ſuch a day of the moon.

The THEOGONY.

The origine of the Amazons.

XIV.

Pallas, Pales, Minerva.

THE famous Pallas who was worſhipped at Athens, and who is the ſame with the Pales of the ancient Sabines, is likewiſe no other than the Egyptian Iſis. What relation (will the learned at firſt ſay) what reſemblance can there be between the Athenian Pallas preſiding over war and arts, the Pales of the Sabines preſiding over rural feaſts, and the Egyptian Iſis who is the moon, or the queen of heaven?

That Pallas the Athenian and Pales the goddeſs worſhipped in the Palilia, are but one and the ſame, may be judged from the reſemblance of their functions and names. Pales gives laws to the husbandmen of Italy; and Pallas teaches the agriculture ſuitable to the Athenians. Both names ſignify the public order (*a*). Now the imployment of Iſis was only to regulate *the public order*, and all the particulars of the year, by a variety of public ſigns or attributes peculiar to every ſeaſon. Beſides, we know from hiſtory and the teſtimony of *Diodorus Siculus* *, that the religion and people of Athens were origi-

* *Biblioth. l.* 1. & *Plato in Tim.*

(*a*) פלל *pillel* and *palal*; to rule the citizens; *pelilah*, the public order.

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nally derived from a colony from Sais, a city of lower Egypt, and that the Athenian Pallas was armed from head to foot, becauſe the Iſis of Sais was worſhipped in complete armour.

The conformity of cuſtoms and religion between the Athenians and the inhabitants of Sais has been fully demonſtrated by ſeveral of the learned (*a*). The conformity of their imployment is no leſs eaſy to prove. The Athenians moſt eſpecially cultivated the olive-tree and the flax. They had no revenues more certain: if you will believe them, it was Pallas who ſhewed them the uſe of theſe things, and taught them how to make linen-cloth, as likewiſe how to plant the olive-tree and to preſs its fruit. The ſame tree was the riches of Sais, the name of which, it is obſervable, ſignified olive-tree (*b*). A new proof of the affinity of the Egyptian tongue, and of that of Chanaan.

But why was the Iſis of Sais armed? Diodorus can help us to anſwer this. He obſerves, that there were in Athens as well as in Egypt three different conditions; I. the ſenators, who in Egypt were called prieſts; II. the husbandmen; III. the artificers. He adds, that the ſoldiers were only drawn out of the claſs of the husbandmen. Now the inhabitants of Sais, who were all of this claſs, ſolely imployed in cultivating the olive-tree, and very remarkable for the multitude of good ſoldiers they ſupplied, preferably worſhipped Iſis armed, or Iſis dreſſed as ſhe anciently was, to proclaim the levying or march of the troops.

Another proof that this pretended female warrior was no more than a public ſign expoſed, is, that the inhabitants of Sais commonly joined to the

(*a*) See *Herodotus*, *Diodorus*, *Marſham*, and *Potter*: to which add the work of *Samuel Petit*, on the laws of the Athenians.

(*b*) זית *Zaith* or *Sais*, olea.

cuiraſs

cuiraſs or the buckler of their Iſis, another attribute, which again was no other than the public token or proclamation of their great feaſt, of the feaſt peculiar to their province. This ſolemnity at which the inhabitants of Sais praiſed God for his having procured them abundance by means of the fruit of the olive-tree, was celebrated at night, at the full-moon, and after the preſſing of olives. They pointed out the beginning of the night and the nocturnal ſacrifice by an owl, which is uſed to leave her neſt at that time. They denoted the circumſtance of the full-moon, by putting a full-moon over the head or on the breaſt of Iſis. To intimate, that the intention of the ſacrifice was to praiſe God for having given them their ſubſiſtance by means of the excellent oil they had gathered, they incompaſſed that face (or that moon) with a number of ſerpents, the common ſymbols of life; and they were ſo far from intending any myſtery in all this, that in order to render the whole more intelligible, they gave this public ſign the name of *Meduſa*, which ſignified ſimply *the preſſing of the olives* (*a*).

They alſo gave the ſame figure the name of the two wheels that ſerved to preſs the olives. It was called Galgal (*b*) or Gorgo, whence came the name Gorgone. But as the fruit ripened unequally, the gathering of it was made at different times, and on this account the proclamation was doubled. Theſe publications made at different ſeaſons were called the Gorgones. But how has a figure deſigned to ſignify things ſo plain been transformed into a mon-

(*a*) From רוש *duſh*, *triturare*, to preſs; מרשה *meduſha*, the preſſing; *Iſai.* 25 : 10.

(*b*) גלגל *galgal*, *rota*. There was in Cyprus a Venus or an Iſis, ſurnamed Golgo, and a city of that name. *Stephan.* The Arabians in the ſphere have left Meduſa her name of Algol, which in their language ſignifies *the wheel*.

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ſter, capable of chilling with fear the blood of all ſuch who beheld it? The Greek ſculptors were perfect ſtrangers to the meaning of the ſerpents which incompaſſed the Meduſa, or the ſign that proclaimed *the expreſſion* of the olives. They did not think fit to give fine features to a head dreſſed in this manner. The deformity of the face, added to the ſight of the ſerpents, became a large field for the imagination of poets to expatiate upon. They ſaid of the preſſing of olives, that it turned fruits into ſtones. And the ſtones of the olives are in reality a kind of ſtone, and they even go by that name in ſeveral languages. A rich matter this for equivocation indeed! Thence came the tales of the Meduſa and the Gorgones, whoſe hideous aſpect chilled the blood, and converted into ſtones thoſe who beheld them. There are a multitude of other particulars of the fable of the daughters of Phorcus (*a*), the origine of which is found in the double meanings of the Phenician terms in which it was expreſſed. But theſe minute particularities of mythology deviate too much from our object. Let us return to the theogony, and look into the origine of Minerva.

The Athenians, as well as the Egyptians their fathers, made great uſe of linen-clothes *. This cauſed them with great reſpect to preſerve another Iſis, who bore in her right hand the bean or long piece of wood round which weavers roll the threads of the warp of their cloth. The ſight of this inſtrument of the trade moſt neceſſary to the Athenians, in the hand of the imaginary goddeſs, cauſed them to ſay, that ſhe had taught them the uſe of flax, the making of ſtuffs, and the invention of arts:

* *Thucyd. lib.* 1.

(*a*) From פרח *pharach, florere*, comes פרחות *phorcoth*, which ſignifies the flower of trees. The years in which the flower is wanting, the gathering and preſſing of the fruit is wanting alſo. The one is a conſequence of the other.

and

and the name *Minerva* which ſhe went by in this attitude, ſignifies no more than *a weaver's beam* (*a*) in the oriental language. There are ancient Pallas's ſeen with this inſtrument (*b*). *The* THEOGONY.

But, if Pallas or Minerva never exiſted, ſhe of courſe never taught any thing. How then came it into the head of men, to put into her hand this principal piece of a trade moſt uſeful to mankind? This Minerva is only an Iſis, who proclaimed the time of the year when the husbandmen, free from every other kind of work, were to go about making of their linen-cloths, in which they drove a conſiderable trade.

What renders this conjecture moſt acceptable, is, that the name of Athene, which Homer always gives to the goddeſs, and which was given to the city of which ſhe was the reputed patroneſs, exactly ſignifies *the flaxen thread* which is rolled upon the weaver's beam, in order to the making of cloth. The ſcripture gives the name of Athen to *the flaxen thread* that was made in Egypt (*c*): and Thucydides informs us, that the Athenians being of Egyptian extraction had worn none but linen-clothes till the Peloponneſian war. Nothing is more common in the eſtabliſhment of the ancient colonies than the cuſtom of giving them the name of the firſt object which was of particular concern to them.

We ſhall content ourſelves with theſe inſtances of gods and goddeſſes, to which the figures of Oſiris and Iſis have given birth. Let us paſs on to the deities that owe their exiſtence to the third key of the ancient Egyptian writing, I mean to the Horus whom they called Menes, or the founder of

(*a*) מנור & מנורה *manor* & *manevar*, or *minerva*. *Manevar oregim. Liciatorium texentium.* 1 Reg. 17: 7.

(*b*) See one of them in the collection of cuts made under the care of Mr. De Crozat.

(*c*) אטין *aten* or *etoun*, or אטונה *atona*, *licium*, *linteum Ægyptiacum*. Proverb. 7: 16.

husbandry,

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husbandry, on account of his being the rule or regulation of it.

XV.

Dagon.

OF all the different gods, heroes, or demigods that have been framed after the model of Horus, the firſt I meet in my way out of Egypt is the Dagon of the Philiſtines of the city Azoth. The Holy Scripture informs us, that this idol had a human form, without characterizing it by any attribute. But we are authorized to think that Dagon bore ſuch marks as had a relation to husbandry, ſince his name ſignified *the corn* (*a*). This is the ſenſe Philo of Biblos (*b*) gives to this word, and he might be better acquainted with it than any other, as he was born on the neighbouring coaſt. Euſebius, who was biſhop of Cæſarea in the neighbourhood of the ſame town, informs us, that Dagon was reputed the god of husbandry (*c*): and it is without any real proofs, that this god is confounded with Atergatis.

XVI.

Minos.

LET us from the continent paſs into one of the fineſt iſlands of the Mediterranean, and one of the firſt met with in coming out of Egypt, I mean

(*a*) דגון *dagon, frumentum.*

(*b*) Δαγὼν ὃς ἔστι Σῖτος.

(*c*) ὁ Δαγὼν ἐπειδὴ εὗρε σῖτον καὶ ἄροτρον ἐκλήθη Ζεὺς ἀροτεύς. Dagon, for having invented the uſe of corn and the plough, was called by that name, that is, the god of huſbandry. *Præpar. Evang.*

the

the iſland of Crete. The goodneſs of its productions, and the large extent of the land, early drew thither a vaſt number of inhabitants, who were either originally from Egypt, or were great admirers of the Egyptian religion, ſince we find among them the whole ceremonial and polity of Egypt. *The* THEOGONY.

Before we come to the proof of this, let us call to mind, that it was the univerſal cuſtom of the remoteſt antiquity to celebrate feaſts over the tombs of ſuch as had been dear to their country, and to repeat their anniverſary. Of this we find frequent inſtances in the hiſtory of the patriarchs, and in profane authors. This practice has perpetuated itſelf from age to age. The firſt Chriſtians, who were ſo careful to avoid all ſuperſtition, aſſembled every year to pray and celebrate the holy ſacrifice over the tombs of the martyrs. This cuſtom, founded upon the faith of the ancient patriarchs, and more worthy the reſpect than the complaints of our ſeparating brethren, is ſtill in honour among us.

So ſoon as Egypt was poſſeſſed with the ridiculous notion, that the ſtatues of Oſiris, Iſis, and Horus, which ſerved to regulate ſociety, by their reſpective ſignifications, were monuments of their founders; that Oſiris had lived in Egypt, and had been interred there, they framed ſtories agreeable to this belief. For want of a tomb containing in reality the body of Hammon or Oſiris, they were contented with a cenotaph (*a*). A vaſt concourſe of people gathered near theſe pretended tombs, and with pomp celebrated an annual feaſt there. Plutarch often mentions the feaſts of Oſiris's tomb, and informs us, that when the Egyptians were reproached with placing in heaven gods whoſe tombs

(*a*) An empty tomb merely repreſentative.

they

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they ſhewed, their reply was, that the bodies of theſe gods had been embalmed and interred in Egypt; but that their ſouls *reſided among the ſtars* *. The great anniverſary of Oſiris was celebrated at the tomb of Jupiter Ammon at Thebes or Dioſpolis the great. They had alſo a tomb of Jupiter or Oſiris at Dioſpolis the little. The city of Buſiris ſeems to have derived its name particularly from the tomb of Oſiris, where human victims were ſometimes ſacrificed. Strabo very earneſtly tells us, that Iſis's intention, in multiplying the tombs of her husband who could be depoſited only in one, was to prevent his being robbed; which was accounting with a fable for ceremonies whoſe origine and purpoſe were no longer known, as the Egyptians uſed indeed to do on every occaſion. Theſe tombs, though merely repreſentative, were become a neceſſary part of the ceremonial. The Cretians being of Egyptian extraction, had their own feaſt of Oſiris or *Jehov*, the feaſt of their *god*, and of courſe the empty tomb inſeparable from that ſolemnity. They fancied afterwards, that the Jehov whoſe feaſt they celebrated had lived in Crete: his tomb which they ſhewed with great ſatisfaction, was a ſenſible proof of it; and they were delighted to think, that the ruler of the heaven had been their countryman. 'Tis true, they ſometimes are reproached (*a*) with being commonly aſſertors of falſhoods, in ſhewing the tomb of a god who could not die. But the Cretians were not at a greater loſs than the Egyptians for a reply; and the ſight of an empty tomb was very far from being incompatible with the hiſtory of a god, who, after

* *De Iſid. & Oſir.*

(*a*) See the ſaying of Callimachus, who on this account calls the Cretians liars. Κρῆτες ἀεὶ ψεῦσται. *Hymn. in Jov.* v. 8.

he

he had lived upon the earth, had been afterwards transported into the sun. There are then two *Jupiters*, one dead in Egypt, the other in Crete, together with the historical monuments of the reality of their existence. But then they were multiplied in many other places, tho' not one word of truth could be found in any of their histories. *The* THEOGONY.

Near Jehov or the Cretian Jupiter we find Idæa the mother of the gods, and the same who is called Cybele in Phrygia. Virgil, by telling us, that the worship and feasts of this goddess came from Crete *, informs us, that Isis was honoured in this island; since Cybele and Isis are evidently the same symbol differently imbellished, according to the genius of the particular nations.

* *Æneid.* 3.

Lastly, the beloved son of Jupiter and Isis, the Horus, or Menes whom Jupiter admitted into his intimacy and confidence, and to whom he dictated wise laws for the happiness of mankind, was not forgot in the Cretian ceremonial. Who cannot at first sight perceive, that the Egyptian Menes with his revelations, laws and polity, is the mould wherein the fables of Minos, and of the laws he gave the inhabitants of Crete, was cast? *Jovis arcanis Minos admissus* †. All the parts of the Egyptian and Cretian history are evidently the same; and the name of Minos differs from the other only in the sound of the vowels, which easily vary, and are insignificant enough in the oriental languages.

† *Horat. Carm. l.* 1. *od.* Te maris & terræ.

The learned sometimes speak of Minos and his laws, as if the code of them had been preserved in public archives, and as if they exactly knew the genealogy and life of the legislator. But what are we to think of it at sight of the circumstances which here offer themselves? A king worshipped after his death; an empty tomb at which people assemble

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assemble to sing his praise, a woman honoured as the mother of fecundity; a beloved son who becomes the legislator of the inhabitants: to which must be added the exact conformity of the names of Menes and Minos: so general a resemblance between the Cretian and the Egyptian feasts sufficiently shews, that the former are but a copy of the latter, and that all the personages whose histories were so earnestly related in these countries never existed, and are nothing more than the ancient symbols personified. The only truth preserved in this obscuration of the meaning of the feasts of Horus or Menes, is, that their purport was the legislature or the public regulations of society.

By taking from Minos the rank he had in history, and reducing him, as well as the whole poetical heaven, to a figure wrong understood, I pretend not to do any injustice, or any way strike at the reality of Minos the second, from whom, they say, descended Idomeneus, who reigned in Crete in the country adjacent to mount Ida, and about the time of the Trojan war. These princes very possibly thought it was an honour to them to bear the name of him whom they looked upon as the son of Jupiter and the author of their family. It will not be improper here to observe, in the name of Idomeneus, the evident remains of the name of Menes.

If all our Egyptian images, transported into Crete, have there assumed an historical air, we may thence easily perceive how liable they were, in their own nature, to be mistaken for so many monuments of things passed, when understood literally, and that they are as void of reality in Egypt as any where else. As this point of criticism casts an additional light upon all that went before, it will not be

be improper to clear and ſupport it farther by other circumſtances that may complete the demonſtration of their certainty. *The* THEOGONY.

As the Cretians had their original and religious cuſtoms from Egypt, on this account they had at firſt a labyrinth of their own, or a palace divided into as many apartments as there were months in the year, where the ſignificant figures relating to each of theſe months were put, in order to inform the young prieſts educated there of the order of the heaven and the Egyptian polity. This abode of the prieſts and theſe figures became hiſtories in proceſs of time only, and from the ignorance of their primitive meaning. Which is ſo very true, that theſe figures, and the ceremonies of the initiation or inſtruction, were in ancient times openly ſhewed to all the people (*a*). Of this we are informed by Diodorus Siculus.

Again, it is becauſe the Cretians received their original and polity from Egypt, that they were divided into three claſſes; 1. the prieſts; 2. the huſbandmen or the inhabitants of the towns; 3. the ſmiths or the artificers. Theſe workmen were fewer in number, and *the pooreſt of the colony*. They applied themſelves to the ſearching of mines, and the melting of metals. They dwelt in the woods, and eſpecially in the vallies of mount Ida, where they found minerals in plenty, and a quantity of wood fit to fine both the copper and the iron, to forge the tools neceſſary for the inhabitants with. Theſe workmen were called Dactyles (*b*), that is, *the poor of*

(*a*) Ἐν Κνωσῷ νόμιμον ἦν ἀρχαίων τὰς τελετὰς ταύτας πᾶσι παραδιδόναι. It was an ancient cuſtom of the city of Gnoſſus (in Crete) to practiſe theſe ceremonies openly, and to admit every body thereto. *Diod. l.* 5.

(*b*) From דך *dac*, *pauper*; and from טול *tul*, or *tyl*, *migratio*.

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of the colony. What Diodorus Siculus * and the *Arundel*-marbles teſtify of the Dactyles, that they invented the uſe of iron, fire, and the forge, is founded only on the rank they had in the colony, of which they were the blackſmiths.

The chief part of the nation were the Curetes (*a*), that is, the inhabitants of the cities, who were imployed in cultivating a very fine country, and who on this account gave the whole iſland its name. What diſtinguiſhed it in ancient times was the multitude of its cities.

Æneid. l. 3.

Centum urbes habitant magnas, uberrima regna.

Laſtly, the moſt diſtinguiſhed body or claſs of men was that of the prieſts, who were chiefly imployed in the ſacrifices, the pomp of feaſts, the ſongs, and ſacred dances, which were performed to the ſound of their drums. They were called Corybantes (*b*), that is, *ſacrificing prieſts.* But it ſeems that thoſe of the prieſts who were charged with the adminiſtration of ſacred things among the ſmiths of mount Ida, or in other bodies of artificers, took the name of Dactyli; and that thoſe who were diſperſed in the towns were called Curetes: for theſe ancient names of Curetes, Dactyli, and Corybantes, are without any diſtinction given to the prieſts of Crete, Phrygia, Lemnos, and Samothracia. This confuſion is not very ſurprizing in later times, when all theſe names were preſerved and reverenced,

* *Biblioth. lib.* 5. See alſo *Marmor. Oxon.*

gratio. Ultima Tule, ultima migratio. רכסולים *Dactylim, pauperes migrationis.* The Greeks called the fingers Δάκτυλοι *Dactyloi*, on account of their being our artificers.

(*a*) From קרת *Keret, civitas, oppidum;* קרתים *curetim, the inhabitants of towns.*

(*b*) From the word קרבן *corban, oblatio, donum, ſacrificium.* Levit. 6: 20. & Marc. 7: 11.

though

though men no longer knew the ground of theſe diſtinctions (*a*). *The* THEOGONY.

XVII.

Dionyſus, Bacchus.

IN the times when things were expreſſed by ſymbols, and the ſeveral parts of theſe ſymbols were varied to be the better underſtood, far from being deſigned to conceal any myſtery; the figure of Horus changed its name and attributes according to the exigency of the circumſtances in which it was imployed. The firſt uſe it was applied to in certain feaſts, was *the repreſentation of paſſed events*. The ſecond was the inſtruction and *the regulations* fit for the people.

I. When the commemorative ſigns of the ancient ſtate of men was ſhewn to the people, the ſymbolical *child* introduced there with a ſerpent, was called the child of the repreſentation (*b*) (ben ſemele). This imitation of the infancy or weakneſs of huſ-

(*a*) It may alſo here be obſerved, that the Cretian Minos is not a man that ever exiſted, ſince his colleagues Rhadamanthus and Æacus are only two words which ſignified nothing like men, and the meaning of which was loſt. After the name of Menes or Minos had been commonly made uſe of to ſignify the funeral aſſembly, when people ſpoke of the judgment which, in Crete as well as in Egypt, was to precede the burial; it was called the judgment *of death*, the judgment *of grief*, or the judgment *of thoſe who ſleep*, or, in ſhort, the judgment *of the long ſleep*. Now all this was expreſſed by the three words of *Minos*, *Æacus*, and *Rhadamanthus*. Minos or the *Manes* were taken in the ſame ſenſe for the funeral aſſembly, or for death. עקה *æaca* ſignifies the moſt bitter grief; רדמים *redamim* ſignifies thoſe who are in a profound ſleep; and רדמת *redamet* ſignifies the great ſleep.

(*b*) בן *ben*, *filius*. סמלה *ſimeleh*, imitation, whence come *ſimilis* and *ſimulacrum*.

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bandry paſſed over to the Greeks with the ſame feaſts and names. The Greeks underſtood not the term *ſemele*; and taking this ſymbolical child for a real one, they tranſlated *ben ſemele*, by the child of Semele, the ſon of Semele. Thus he who through the ſtupidity of the Egyptians was already become the ſon of Oſiris and Iſis, (though his pretended father and mother were only two letters) once again, through the miſtake of the Greeks, became the ſon of Semele, whoſe parentage they very ſeriouſly recounted. They did not fail, in the hymns ſung in honour of this illuſtrious child, to ſay that he was the ſon of Jehov or Jupiter, and to do it in the eaſtern language (*a*). The Greeks a ſecond time took this way of ſpeaking literally, and imagined that Semele, big with this child, had deſired to ſee Jupiter in all his glory; but that ſhe had been conſumed by the lightnings and flames which accompanied the god in his celeſtial equipage; and that Jupiter, out of compaſſion, had however ſaved the child in time, ſewed him up in his thigh, and finally, that after the time of a regular geſtation, the child came out of Jupiter's thigh.

I would here ſpare the judicious reader theſe inſipid buffoonries, were they not made amends for by a new proof of what we have already obſerved, that a multitude of fables have no other origine than the ignorance of the Greeks as to the true ſenſe of the Phenician words, or the delight which the Phenicians took in quibbling with ſuch terms as might be ſuſceptible of a double meaning, always chuſing of the two that which carried with it a marvellous or a ridiculous air.

(*a*) *Egreſſus è Jovis femore*, as is ſaid of the children of Jacob יצאי ירכו *qui egreſſi ſunt ex femore Jacobi*. Geneſ. 46: 26.

The

The repreſentation of the ancient ſtate of mankind conſiſted, not only in the commemorative ſigns that were carried either upon a winnowing van or in the ſmall cheſt before-mentioned: they joined thereto ceremonies or ſet-forms of prayers regarding the ſame intention. They, in theſe feaſts, invoked the name of God with great lamentations. They called him the mighty, the life, the father of life. They implored his aſſiſtance againſt wild beaſts, and made ſhew of giving them chaſe, running hither and thither, as if they were going to attack them. They even did it in good earneſt completely armed.

Theſe ceremonies and the ſet-forms of invocation were ſimple. Piety firſt gave them birth: but when the repreſentative child was become a god in the imagination of the people, they applied all that was done or ſaid in honour of the Supreme Being to him. It was the cuſtom to ſay with a ſigh: *Let us cry unto the Lord*, io terombe, *or* diſterombe. Let us cry before the Lord, or *God ſee our tears*, io Bacche, io Baccoth. *Thou art the life, the author of being. Thou art God and the mighty:* Jehova, hevan, hevoe, and eloah. They chiefly ſaid in the Eaſt: *God is the fire and the principle of life. Thou art the fire: life proceeds from thee:* hu eſh: atta eſh *(a)*. All theſe words and many others, which were the expreſſions of grief and adoration, became ſo many titles, which the people, without underſtanding, gave to this child or imaginary deity. He was then called Bacchos, Hevan, Evoe, Dithyrambus, Jao, Eleleus, Ves, Attes. They knew not what all this ſignified: but they were ſure that the

(*a*) Hu eſh הוּא אֵשׁ *ipſe eſt ignis*. Deuteron. 4: 24. *Atta eſh* אַתָּה אֵשׁ *tu vita es*. See Strabo, l. 10. Suidas on theſe words ἄτλης or ἄτλις and ὕης; or Bochart, *Chanaan l.* 1. *c.* 17.

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god of the feaſt delighted in all theſe titles. They never failed to give them him, and thus theſe expreſſions became cries of joy, or extravagant roarings.

When people went about purſuing the wild beaſts that thwarted the endeavours of huſbandmen, they cried aloud: *Lord! thou art an hoſt to me*, io Saboi. *Lord! be my guide*, io Niſſi, or with a different accent Dioniſſi. Of theſe warlike cries, which were repeated without being underſtood, they made the names of Sabaſius and Dionyſus.

Of all theſe names, that moſt uſed in Italy was Baccoth. The delicate ear of the Greeks, who could not indure harſh ſounds, gave the preference to the name of Dionyſus. Theſe ſeveral titles (and the ſeries of them was long) gave birth to as many hiſtories. Thus they called this god Dionyſus, becauſe he was ſon of Jehov or Jupiter, and born at Nyſa an Arabian city. He was named Evius, becauſe, as he was fighting with one of the giants, Jupiter incouraged him in the Greek language, and ····· But if we now are ſure of truth, why ſhould we buſy ourſelves in enumerating ſuch ſorry tales? We are no way concerned to hear all the nonſenſe, which the want of underſtanding theſe names (*a*) has cauſed to be built upon each of them.

I might here be ſtopt with an objection, that Bacchus was not the empty name I take it for, and that it at leaſt denoted a famous man, who in reality exiſted; ſince the eaſtern and weſtern nations all of them agree, that Dionyſus made a voyage into the Indies, and that the duration of his expe-

(*a*) Theſe fables may be ſeen in the hymns attributed to Orpheus and Homer; in the poems of Heſiod and Ovid; in the hymns of Callimachus; in the mythologies of *Noel le Comte*, and others.

dition

dition was atteſted by the eſtabliſhment of a feaſt that returned every third year *. *The* THEOGONY.

This overthrows nothing of what I have advanced: it only gives me an occaſion to look out in hiſtory, who this famous man ſhould be, of whom people came by degrees to imagine that the Bacchanals were a memorial. Several nations having thought they had found Cham and his wife, in the ſymbolical man and woman that ſerved to point out the ſolar year and the order of the annual feaſts, imagined they had likewiſe found one of the ſons of Cham in the *liber* (*a*), the *beloved ſon*, who had in his turn been deified. The Egyptians imagined it to be him of Cham's children who had firſt governed Egypt and ſettled its polity. The eaſtern nations ſeem to have made the application of this bleſſed child and lovely legiſlator to Nimbrod, who had made himſelf famous towards the Euphrates. He was ſon of Chus, and conſequently the offspring of Cham father of the former. He was born in Chuſiſtan, a province on the other ſide the Perſian Gulph, which, as we ſee, ſtill preſerves the name of Nimbrod's father. Thence they took an occaſion to confound Nimbrod with Bacchus, and to attribute to the latter a chaſe and victories that were famous beyond the Tygris, and even as far as the Indies. A relation of reſemblance was found between Bacchus and Nimbrod, becauſe the feaſts which go by the name of Bacchus are repreſentaons of the ancient chaſes, and becauſe Nimbrod had been a mighty hunter, who had often led the youth o' courſing dangerous beaſts, and had freed the country of them by renewing theſe chaſes every third year. The notion which the ſcripture gives us of Nimbrod favours this explication. He

*Trieterica Orgia.

(*a*) It is the tranſlation of בן *ben*, the child, the ſon.

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was, says the sacred text, called *par excellence the mighty hunter before the Lord*, or the hunter whose enterprizes are blessed by God. I know not upon what foundation the interpreters have so severely inveighed against Nimbrod; since the scripture does not mention him to his disadvantage. The success of his chases, useful to the whole country, procured him the confidence of the inhabitants near Babel; and being often at their head, he began to form a small kingdom, which without reason was confounded with the beginning of the Assyrian power.

Though the application of a few particulars of Nimbrod to Horus was not destitute of probability, yet its falshood is self-evident. Horus, or young Osiris, or Bacchus, has no settled rank in history. In his quality of son of Isis he is born in Egypt. Then he comes into the world at Nysa in Arabia. A third legend gives him birth near the river Euphrates. On the other hand, it is beyond all doubt, that Semele, a woman very well known in Bœotia, brought him into the world. He, in short, is born in so many places, that his genealogists and historians evidently know not what they say.

The retinue of Bacchus.

Let us now pass on to the retinue of Bacchus. We shall there find a proof, that Bacchus was no more than a mask or figure, and not any man that ever existed.

To render the representation of the ancient chases and of the first state of mankind more like, the people appeared there in the cloaths which men wore near or but a little before the time of the dispersion, when they were in want of every thing, and when the alternation of seasons, together with the general confusion caused on the surface of the earth

earth (*a*) by the flood, obliged them, on account of new wants, to look out for fur-linings, to build ſhelters for themſelves, and to invent new arts. *The* THEOGONY.

——— *Curis acuens mortalia corda,*
Ut varias uſus meditando extunderet artes.

They had from the primitive world retained the uſe of covering themſelves ſlightly with a ſingle ſkin of ſome beaſt or other, and of ſheltering themſelves from the ſcorching heats of the ſun under tents made of ſkins ſewed together; an invention of one of the ſons of Lamech*. Theſe helps, after the flood, proved inſufficient againſt heavy rains. and the ſharpneſs of cold high winds. They wholly covered themſelves with the ſkin of the animals which were their ordinary food, eſpecially that of bucks and goats, which is more ſupple and ſofter than any. Hunting ſometimes ſupplied them with clothes not ſo common as theſe, and even with honourable attire. He who appeared in the ſkin of a lion or a tyger, drew all eyes upon him, and ſhewed he had obtained a uſeful victory. Time and experience taught men how to ſpin ſheep's wool and goat's hair, and to procure themſelves clothes ſmoother and more eaſy to be waſhed.

* *Jabel. Geneſ.* 4: 20.

When the arts were once invented, and by repeated trials brought to perfection, the remembrance of the roughneſs of the firſt ages, and the compariſon of the hardſhips which mankind had at firſt experienced with the conveniences and inventions of later times, rendered the rural feaſts or the feaſts of the repreſentation of the ancient ſtate of men, more briſk and lively than all the reſt.

(*a*) This is proved by matters of fact ſubſiſting from one end of the world to the other. See the letter at the end of the third vol. of the Spectacle de la nature.

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One of the moſt eſſential points of this feaſt was then to appear there covered with ſkins of goats, bucks, tigers, and of other tame and wild animals. They ſmeared their faces with blood, to bear the marks of the danger they had run, and of the victory they had obtained.

Inſtead of blood, they ſometimes had recourſe to a ſlight ſmearing of dregs, or to the juice of mulberries, which was leſs ſhocking on the actor's face, than the blood of the beaſts would have been, and imbelliſhed him every whit as much.

* *Virgil. Eclog.* 6.

Sanguineis frontem moris & tempora pingit. *

Such is the paint of one of the principal actors of the Bacchanals, when Virgil makes him appear on the ſtage. Dregs or lees, which are more eaſy to be found towards the beginning of winter, in which ſeaſon theſe feaſts were celebrated, were made uſe of by the perſonages who compoſed the train or equipage of Bacchus, and by the actors of (*a*) dramatick repreſentations, which were only a ſequel or extenſion of the Bacchanals, all feaſts whoſe nature and inſtitution were *to repreſent paſſed events*.

Thus all, in the feaſts, degenerated into maſquerades and extravagant ramblings; into roarings and tranſports of fury: they, in ſhort, endeavoured to outvye each other by acts of madneſs. Inſtead of putting on a buck or goat's ſkin, they thought it would be much better for them to dreſs like a goat or a tiger; to muffle up their head with the horns of a roe-buck or a young ſtag, to cover their faces with bark, ſo as to imitate the flat noſe and pointed ears of the kid and buck,

(*a*) *Perunctî fæcibus ora.* Horat. de art. poetic.

not

I, Le Sistre. 2, Le Tambourin et les clochettes. 3, Les masques d'écorce ou autres, Suspendus après la fête. 4. Le Capricorne Symbole des approches de l'hyver. 5, Le Cofre de la represen tation. 6. les pins, ou le mémorial des premières torches.

not neglecting the other ornaments of the figure (*a*).

Inſtead of a child of metal myſteriouſly carried about in a cheſt, they by degrees contracted a cuſtom of chuſing a good fat jolly boy, to play the part of the imaginary god. They in proceſs of time gave him a chariot: and to render the whole more admirable, the pretended tigers offered to draw him, whilſt the bucks and goats were jumping and capering round him. The aſſiſtants *diſguiſed* and *masked* in this manner, had names agreeable to what they were doing. They were called Satyrs, a word which ſignifies *men diſguiſed* (*b*); or fauni, that is, *masks*. Theſe etymologies which are very plain, and ſtrictly connected with what precedes, are ſtill confirmed by the uſage which the aſſiſtants at theſe rural feaſts obſerved of conſecrating to Bacchus, and of ſuſpending on the tree under which they made their laſt ſtation, the maſk of bark or other matter, wherewith they had covered their face, that they might have a ſhare in the ceremony (*c*). The feaſts of Bacchus have been aboliſhed by the preaching of the goſpel; but we ſee the remains

The origine of the Satyrs, the Fauni, and Pan.

(*a*) *Oraque corticibus ſumunt horrenda cavatis.* Georgic. 2.

(*b*) סחור *ſatur*, hidden, diſguiſed, פנים *panim* or *phanim*, maſks, *facies*, προσωπα, *perſonæ*, *oſcilla*. Such is evidently the origine of the name given to the god of Mendes, *viz.* Pan, in whoſe horns and hair the philoſophers thought they had found a very noble emblem of general nature. Thoſe who are fond of theſe admirable conceptions, may look out for them in the allegoric explications of Plutarch, Jamblicus, Pſellus, the emperor Julian, and Plato. Our deiſts, who have left revelation, to center their whole delight in the ſtudies, have choſen for their maſters the interpreters of a ridiculous maſquerade.

(*c*) *Oraque corticibus ſumunt horrenda cavatis,*
Et te, Bacche, vocant per carmina læta, tibique
Oſcilla ex alta ſuſpendunt mollia pinu. Virgil. ibid.

of

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of them among us in our winter rejoicings. It is the ſame ſeaſon, the ſame concern, and with no great difference, the ſame idolatry.

Thoſe who followed or attended the chariot of Bacchus, were called Bacchants, that is, mourners, becauſe the feaſt began with woes and complaints, and with frequent invocations on the aſſiſtance of God.

The Menades.

The women who carried the ſmall cheſt or the ſacred baſkets, or at leaſt a thyrſus, which was ſometimes a javelin, in memory of the firſt chaſes; ſometimes a torch of reſiny wood, in memory of the newly introduced winter; were called Menades, Thyades, and Baſſarides. They were named Menades, which ſignifies, the *women who aſſiſt at the feaſt*, becauſe the feaſts or the regulations, and all the ſacred figures inſeparable from them, were in the ancient language called *Manes*, that is, regulations. This the Greeks rendered *Theſmoi*. The extravagant attitudes of theſe mad women, who ſtrove to outvye each other by the lamentations and repreſentative geſtures authorized by cuſtom, were thence called *Maniæ*. Theſe women again were called the Thyades (*a*), that is, *vagrant* or *wandring*, when they diſperſed themſelves in the mountains like ſo many huntreſſes. They were called * Baſſarides or grape-gatherers (*b*), becauſe theſe feaſts were celebrated when new wine began to be drinkable.

The Thyades.

* *The Baſſarides.*

After the vagaries and the whole train, at laſt appeared an old man upon an aſs (*c*), who advanced with a ſedate countenance, offering wine to the

(*a*) From תעה *thouah*, *vagari:* thence derives θύειν, to ſacrifice, and the French verb *tuer*, becauſe theſe runnings aimed only at the ſlaughter of wild beaſts.

(*b*) From בצר *batſar*, *vindemiare*.

(*c*) *Ibat pando Silenus aſello.*

tired

1, Silene et les Satyres. 2, Latone. pour la Page 221, 3 Anubis ou Mercure à la maniere des Grecs. Le Lezard et la Tortue avoient rapport à la demeure des Egyptiens au bord de l'eau après le lever de la Canicule.

tired youth, and inviting every body to take ſome reſt. May we know what this figure is which concludes the feaſt? If we may judge of this perſonage by the tame animal he rides upon, by the bowl or drinking cup hanging at his ſide (*a*), by the obliging invitation he makes the hunters, and by his name of *Silen* or *Silvan*, which ſignifies *ſafety*, *repoſe*, or an invitation to repoſe, we eaſily gueſs, that the ſhare he has in the emblematic ceremony is to repreſent the ſtate of old men, who, on account of their age, are exempted from theſe courſings about, and the ſafety which became the reward of the cares of huſbandry and of the chaſe given in proper time to the beaſts of the country. Thus all the parts of the picture exactly correſponded, and nothing was omitted in the ſymbol. But this perſonage, as well as all the reſt, became hiſtorical; and as he invited every one to be merry, they made this complaiſant doctor the preceptor of Bacchus. Like ſcholar, like maſter. A few ſtrokes of Silenus's morality may be ſeen in the ſixth eclogue of Virgil, and are perfectly agreeable to the groſs ſyſtem of phyſicks attributed to him.

The THEOGONY.

Silenus.

This old man ſometimes is called Sylvanus, which is ſtill the ſame name, and has the ſame meaning. He holds in his hand a young tree with its roots (*b*). This new actor, by ſuch an attribute, well indicated the progreſs of gardening and agriculture, the liberty and ſucceſs of which were owing to the care the young people had taken to proſecute miſchievous animals.

Sylvanus from *ſelavs*, *ſalus*, *preſervation*.

2. Next to the repreſentation of the ancient ſtate of mankind, the meaning whereof was totally perverted by the metamorphoſis that was made of

The inſtructions of Bacchus.

(*a*) *Gravis attrita pendebat cantharus anſa.* Virgil. Eclog. 6.

(*b*) *Et teneram ab radice ferens, Sylvane, cupreſſum.*

theſe

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theſe ſymbolical perſonages into ſo many gods, the feaſts of Horus or huſbandry ſtill contained the ſeveral inſtructions or regulations of the annual works, which it concerned the people to know both the beginning and the duration of. 'Tis what was pointed out to them in this and other feaſts, by the different dreſſes or attributes given to Horus. Each wind, every operation or precaution founded on experience, had its mark and public ſign peculiar to it. We ſhall not repeat what has been already ſaid upon this ſubject: but one thing is obſervable, *viz.* that the Menes, or the ſymbol of the regulations of ſociety, is become the teacher of mankind, even the legiſlator Bacchus (*a*). Horace, who delighted in his inſtructions (*b*), never mentions him without raptures, and ſpeaks of him as the moſt perfect of maſters. But to be ſerious, we ſtill find all the encomiums of huſbandry in the ridiculous miracles attributed to Bacchus by the poets: which is to us a new proof of the converſion of the ſymbols into ſo many objects realized, and hiſtorically treated.

And in effect, it is huſbandry, not Bacchus, (this being a mere word or idea) it is, I ſay, huſbandry, that takes all proper precautions againſt over-flowing rivers and violent tides. It is huſbandry which by dikes confines torrents, and has ſtudied the height or the greateſt increaſes of the river, to preſerve the inhabitants by means of terraces of a ſufficient height.

Tu flectis amnes, tu mare barbarum.

It is huſbandry, not Bacchus, which teaches men how to make rivers of wine, honey and milk run

(*a*) Νομοθέτης, νομεὺς, *legiſlator.*

(*b*) *Vidi docentem. Credite, poſteri.* Carm. 2. od. 19.

through

through countries, either deſart or overgrown with briars, and wherein every thing ſeemed doomed to a horrid ſterility. *The* THEOGONY.

Fas pervicaces eſt mihi Thyadas,
Vinique fontem, lactis & uberes
Cantare rivos, atque truncis
Lapſa cavis iterare mella.

It is huſbandry, not Bacchus, that vanquiſhed the giant Rœchus, or the wind *(a)*, and the havocks of ſeaſons, by obſerving the entering of the ſun into the ſign Leo, and by regulating the rural operations upon unqueſtionable experiments.

Rœchum retorſiſti leonis
Unguibus horribilique malâ.

It is the ſymbol of huſbandry, not a man deified after death, that has for a long time proclaimed in the feaſts the ſeveral works that were to be the ſupports of life, and the proper means to ſupply all families with ſubſiſtance. This is all they would intimate in carrying a ſerpent in the bacchanalian proceſſion, and by throwing it into the boſom of all the aſſiſtants one after another *. They gave the people to underſtand, that there was no ſubſiſtance or harveſt to be hoped for, unleſs they exactly practiſed what was preſcribed them from one ſeaſon to another. But this ſerpent, the ſymbol of life, took a myſterious air among the poets, whoſe imagination is ever at work. It became the mark of the admirable power of Bacchus. All who aſſiſted at the feaſt might handle it without any riſk. The Bacchants uſed it as a ribbon to tie up their hair. Such a ſecurity infallibly ſigni-

* *See Potter's Antiquity. Supr.*

(*a*) רוח *ruach.*

fied,

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fied, that nothing could hurt any who ſhould honour the god of wine.

Tu ſeparatis uvidus in jugis
Nodo coerces viperino
Biſtonidum (a) ſine fraude crines.
. . . . . *Dulce periculum eſt*
O Lenæe, ſequi deum *
Cingentem viridi tempora pampino.

* *Carm.* 3. *od.* 25.

It is the ſymbol of huſbandry, not a dead man, or his idol, that in public aſſemblies wore the golden horn whether ſingle or double, *aureo cornu decorum*, to point out to huſbandmen the end of their labours, plenty, repoſe, and the feaſt-days which the entring of the ſun into capricorn brought them again. This ſymbol, imbelliſhed with all the marks of the ſeveral crops, raiſed an univerſal joy.

Lætitiæ dator.

Virgil. Æneid. 1.

It is the variety of circumſtances through which huſbandry paſſes, not any adventure drawn from the life of a man, that made Horus to be repreſented ſometimes under the form of a man armed againſt the enemies of his labours, ſometimes under that of one injoying plenty, and inviting all men to mirth.

Quamquam choreïs aptior & jocis
Ludoque dictus, non ſat idoneus
Pugnæ ferebaris: ſed idem
Pacis eras mediuſque belli.

In ſhort it is the ſymbol of huſbandry, not any man that ever lived, that gave inſtructions to all

(*a*) The Biſtones were the hardeſt drinkers of Thrace, and their wives the moſt devout at the feaſts of Bacchus.

families;

families; and by applying the finger to his mouth, made the moſt wholeſome of ſermons to all ſuch as attended to it. This ſymbol was then very judiciouſly called Harpocrates; ſince, by recommending moderation and peace, it was indeed the doctor, the guide and the phyſician of ſociety. Let us recollect that the feaſts at which he afforded this uſeful inſtruction, were called the *phamylies*, and that the ſeveral parts of ſociety took thence their name of *families*; becauſe, if they are not exact obſervers of this precept, they muſt needs be deſtroyed, inſtead of being either formed or maintained. *The* THEOGONY.

If any body ſhould complain, that this explication of the origine of the Bacchanals, does not eſtabliſh a relation ſufficiently ſenſible between wine and the feaſts of Bacchus, who from all antiquity has been looked upon as the inventor and propagator of the vine, whereas we reduce it to the proclamation of a few inſtructions, which the people ſtood in need of; I ſhall reply that the feaſts of Bacchus and Ceres are every where ſtiled among the Greeks and Romans, the feaſts of the *regulations*; becauſe they confuſedly remembered, that the purport and intention of the figures of Iſis and Horus was to regulate the conduct of the people. But I ſhall at the ſame time deſire ſuch as might incline to think our feaſt a little too abſtemious and moderate, to take notice of what Horus carries over his head at the ſolemnity of the Phamylies, or at the beginning of the winter. Among other objects capable of pleaſing, there appear three large pitchers of wine. This was the fineſt part of the ceremonial, and if the feaſt happened not to take a good turn, it is plain that this could not be for want of wine.

XVIII. *Apollo*,

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XVIII.

Apollo, Belenus, Latona.

THE figures of Anubis and Iſis are ſometimes attended by a tortoiſe, a duck, or an amphibious lizard. The nature of theſe animals is to keep within reach both of the land and water, which are equally neceſſary to them, and to get to higher grounds as the water riſes. A lizard of this kind in the hand of Iſis, or a figure half-woman, half-lizard, informed the people of the time when they were to repair to higher grounds, and lay in their proviſions of olives, dried figs and other kinds of keeping food againſt the inundation. I but ſuſpected at firſt, that this was the ſymbol born by the Egyptian Iſis at the approach of the overflow, and that ſhe was then called *Leto (a)*, or latona, which is the name of the amphibious lizard. But this ſuſpicion is now become a ſort of certainty, ſince I have found in the monuments of antiquity, this Iſis having the head and ſhoulders of a woman, with the paws, body, and tail of a *leto* or lizard *.

* *See l'Antiq. expl. vol. 2. Plat.* CXXVII. *fig.* 5.

When the water of the Nile left the plains time enough to give them a month free before the entrance of the ſun into ſagittary, the Egyptian huſbandman was ſure of being able to ſurvey and at leiſure to diſcover the limits of his fields again, to ſow before winter, and remain in a perfect ſecurity till the harveſt. This was maſtering the Nile. It was obtaining a complete victory over the enemy, and this particular of ſo much advantage to Egypt,

(a) לטוא *leto*, אדוה; and לטואה *letoa*, *lacerta*. Levitic. 11 : 30.

was

was signified by a Horus armed with arrows, and getting the better of the monster Python. Horus on this occasion was indiscriminately called Horus *the husbandman*, or Hores *the conqueror*, *the destroyer* (*a*). Isis on her part assumed the name of Deione or Diana, *abundance*, and they put into her hand the figure of a quail, whose name also imports preservation, security (*b*): they could not paint security, but they shewed an object whose name raised the idea of it.

These figures transported by some travellers into the island of Delos, very likely gave birth to the fable of Latona. They gave out, that a barbarous enemy had prosecuted and incompassed her with the waters of the ocean: that by good fortune she perceived the land of the small island Delos higher than the water: that she fled thither, had lived upon olives, dates, and a few fruits found there: that she had brought forth Horus and Deio in this island: that Horus had armed himself with arrows, and killed Ob, or Python (*c*): that on this account he had been called *Apollo* (*d*) the conqueror: that in short Latona had been transformed into an Ortyx *, that is, into a quail, and had given the name of Ortygia to the island which had favoured her retreat. But these figures and names carried into the Cyclades (*e*) by the Phenicians, were not so strictly connected with the island Delos, but that the same might be found

* ὄρτυξ.

(*a*) הרס *hores, disperdens, destructor.* ἀπολλύων. idem.

(*b*) שלו *Selav.* The Latin words *salus* and *salvus* are derived from it. It likewise signifies *coturnix*, a quail. Sometimes you find two quails at the feet of Isis, to signify a perfect security.

(*c*) Lest people should question the truth of these facts, they shewed at Delos the olive and palm-trees which had fed Latona; and they called the small river that waters a part of the island, Inob, or the retreat of the dragon עין *in, fons*; and אוב *ob*, or Python.

(*d*) *Disperdens.* It is the same thing as *Hores.*

(*e*) Islands of the Ægean sea about Delos.

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in other places. The Epheſians had alſo in their country the olive and palm trees which had relieved Latona in her diſtreſs. They had a place called Ortygia, and they very earneſtly pleaded before Tiberius, that upon good grounds they claimed to themſelves the birth of Apollo and Diana, which the inhabitants of Delos pretended to take from them †.

† *Tacit. Annal.* 3.

We have already ſeen the ideas or ſymbols of the Egyptians aſſuming in Crete, Bœotia, Afric, Phrygia and other places, quite new forms, and there becoming ſo many hiſtories peculiar to each of theſe countries. Iſis and Horus tranſported into the iſland of Delos and into Ionia, occaſioned the birth of Apollo and Diana both in that iſland and at Epheſus. The victory of Horus or of the husbandman over the monſter or enemy by whom he was croſſed, was a reaſonable occaſion of rejoicings in Egypt. The feaſt relating to this was continued in Delos and throughout Greece, as if this victory had been peculiar to thoſe places. The feaſt of Pythius-Apollo was generally ſolemnized; and I think, that the skin of the horrid ſerpent was ſhewed ſome where, as an irrefragable monument of the ſervice Apollo had done mankind, by deſtroying Python. Nor were ſo many proofs neceſſary to put the people in motion. There were ſinging, dancing, and public ſhews at the Pythian feaſts; and this was fully ſufficient to cauſe them to be religiouſly obſerved.

The water-monſter, the dragon with long folds, that was deſtroyed by Horus, had before abuſed Oſiris, and cauſed him to diſappear for a while; but Oſiris at laſt appeared again, and regained the advantage. Oſiris and Horus were confounded in Greece, and theſe people had a notion of but one defeat of Python. The ſtrife of Oſiris and Python had a relation to the flood. That of young Oſiris was peculiar to Egypt. But all theſe ideas were confuſed every

every where, even in Egypt itſelf. 'Tis true, they did not forget that Oſiris was the ſun; but it thence happened, that Apollo, confounded with Oſiris the firſt vanquiſher of Python, became alſo the ſun, without ceaſing to be the offspring of Jupiter. This laſt, by a neceſſary conſequence, had another juriſdiction appointed him. The ſceptre and empire of heaven and earth fell to his ſhare. The chariot, the whip, and the reins were aſſign'd to Apollo: whence it is that we ſo commonly find in one god the characters of another. The Horus-Apollo, who was only related to the rural year or the order of works, was eaſily miſtaken for the ſun which governs all, and thus became the ſame with the Moloch of the Ammonites, the Adonis of Biblos, the Bel of the other Phenician cities, and the radiant Belenus honoured in Gaul. This driver of the chariot, which gives light to the world, is the ſon of Jupiter: but the ſon of Jehov, the ſon *par excellence*, *liber*, is no other than Horus, Bacchus, or Dionyſus. Oſiris, Horus, Apollo, Bacchus, and the ſun, are then confounded. This the author of the Saturnals has ſufficiently demonſtrated. Virgil himſelf makes no diſtinction between Bacchus and Apollo or the ſun, when he gives Bacchus and Ceres or Iſis the government of the year and the light.

The THEOGONY.

------Vos ô clariſſima mundi
Lumina, labentem cœlo quæ ducitis annum,
Liber & alma Ceres. Georgic. II.

They perceived but confuſedly the relation of theſe ſigns with the year, of which every one of them ſeverally characterized the different parts: and notwithſtanding the confuſion of the ill-matched hiſtories annexed thereto, we ſtill ſenſibly find in them the footſteps of their original.

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Of all nations the Egyptians are thoſe who, thinking themſelves beſt acquainted with antiquity, were yet ſo leaſt of any. They took ſignificant images for real men who had reigned among them: They even loſt the memory of the flood, of which they had the repreſentation in the feaſt of Oſiris diſappearing (*a*) and then found again (*b*). Nay, they knew not that the defeat of Python by Horus armed with arrows, was the victory of husbandry becoming maſter of ſurveying, ſowing, and harveſting, in ſpite of the vexatious inundation. They covered antiquity with a gloomy darkneſs, by imbelliſhing theſe ſymbols, or converting them into ſo many hiſtories. They perverted the ſenſe of their ceremonies and ſacred writing, by making the whole to refer to their extravagant fables; ſo that it is altogether needleſs to undertake the explanation of what they meant by their *Menſa Iſiaca*, and by the innumerable monuments ſtill remaining of the Egyptians of the middle and latter ages. They underſtood by them nothing but the actions or pretended favours of their gods, and ordered the whole only according to the notions of a ſenſeleſs philoſophy introduced after they had let the primitive ſignification of theſe ſymbols ſink into oblivion. It would then be but trouble loſt, to hunt after the meaning of this ſecond uſe of the ſymbolical writing; and it ſuffices that we ſee in general, what the firſt purport and primitive meaning of it was.

Though the Greeks and the eaſtern nations had their mythology from the Egyptians, yet the former preſerved the memory of the flood better than the latter. Of this we ſhall ſee proofs in the fable of Saturn. But that of Apollo ſupplies us with a very good one. The ancient Latin and Greek mytholo-

(*a*) ἀφανισμὸς.

(*b*) εὕρεσις. *Plutarch. de Iſid. & Oſir.*

giſts

gists looked upon the victory of Apollo over Python, as an emblem of the victory of the sun over the mud left upon the whole surface of the earth by the water of the flood; and it is their custom to make the defeat of Python immediately to succeed the history of the flood *. *The* THEOGONY.

* *Ovid. Metam.* 1.

The origine I here assign to the formation of the heathen gods has then this advantage, that it explains why the notions of the Egyptians are so strange, and so contrary to historical truth; why the fabulous gods have so great an affinity with each other, that they may be easily mistaken; and finally, why in this enormous heap of incoherent thoughts and objects, there happen to be footsteps of truth, and a sensible conformity with the ground of the sacred history.

XIX.

Mars, Hezus.

LET us proceed with inquiring into the origine of some of the more notable among the other gods; and instead of referring them, as the mythologists do, to men that lived somewhere, a thing impossible to make good, let us recal them, with as much probability as possible, to as many signs and popular instructions as the Egyptian or Phenician colonies might stand in need of, according to the several circumstances they happened to be in. By what precedes we are sufficiently authorized to follow this method.

Diodorus has inform'd us, that the whole Egyptian nation was divided into three classes, *viz.* the priests, the husbandmen, and the artificers; and that this division had been transmitted to the Athenians, and probably to many other people. He

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adds, that the principal or more numerous claſs of the Egyptians was that of the husbandmen; whoſe charge was the culture of the lands, commerce, exchanges of commodities, and the defence of the ſtate. This laſt article was extremely pleaſing to them. The prieſts were exempt from going to war, that they might with greater freedom apply themſelves to the ſtudy of the heaven and the laws. They took no ſoldiers from among the artificers: which contributed to the debaſing of that body, and gave an air of diſtinction to that of the huſbandmen, who alone ſupplied the guards or ſtanding troops, and the extraordinary levies. Horus and Iſis being the keys which proclaimed the general aſſemblies, and the works that were common to all the towns, changed their form according to the exigency of the caſe. We have already an Iſis in a warlike dreſs, to proclaim the ſacrifices that were to precede a military expedition. Horus likewiſe aſſumed the cask and buckler, when levies or recruits were intended. He was then called Harits (*a*), that is, *the mighty*, *the formidable*. The Syrians ſoftened this word, and pronounced Hazis (*b*): others pronounced it without aſpiration, and ſaid Ares; others with a very harſh and rough aſpiration, and pronounced Warets. This figure of Horus in a warlike dreſs became the god of combats. He evidently is the Aſis of the inhabitants of Edeſſe, the Hezus of the Gauls, the Ares

(*a*) ערוץ *harits*, *violentus*. Job 15: 20.

(*b*) Ἄρης Ἄζιζ λεγόμενος ὑπὸ τῶν οἰκούντων Ἔδεσσαν. The Inhabitants of Edeſſe, (a city of Meſopotamia) called Aziz, the ſame whom the Greeks named Ares. *Diſcourſe of the emperor Julian on the ſun.*

We find again the ſame word *hazis* or *heſus*, uſed to ſignify, *the terrible in war*. Pſ. 24: 8. Hebraic. They alſo called him in Syria אב גרות *ab gueroth*, *ab garus*, *the father of combats*. Whence came the *gradivus* or *gradivus pater*. Æneid. 3.

of

of the Greeks, the Warts or Mars of the Sabines and Latins. The moſt valiant nations, and chiefly the Thracians, made him their favourite divinity; and they in good earneſt took this pretended warrior for an ancient worthy of their country, who being ever ſince his apotheoſis, charged with the government of battles, could not but uſe his countrymen with kindneſs, and cut their enemies to pieces.

The THEOGONY.

XX.

Hercules.

WHEN miſchievous animals multiplied too faſt, and ſome furious beaſt or notorious robber diſturbed the country, they then called together, not a whole army truly, nor any new levy, but only the moſt experienced in the trade of war, thoſe who had obtained the moſt eminent poſts, or perhaps *volonteers* and ſuch as of their own accord offered their ſervice for the intended expedition. In this caſe, a Horus armed with a club, and placed in the public aſſembly, ſoon drew together on an appointed day the moſt diſtinguiſhed among the young warriors. I here judge of the intention of the ſymbol, from the name it had at that time. They called him Heracli, or Hercule, which ſignifies *the eminent in war*, the diſtinguiſhed youth, or ſtill more exactly, *the gendarmes* (*a*).

The

(*a*) From הרים *horim*. Eccleſ. 10: 17. *Heroes*, & Nehem. 6: 17. *Illuſtres liberi, the diſtinguiſhed children*; and from כלי *Keli*, *clava*, *armatura*. הריכלי *herecli* or *heracli*, *the gendarmes*, *the moſt diſtinguiſhed in the trade of war*. From this word *horim* was made that of *heros*. The city of Heroopolis, at the extremity of the red ſea, moſt likely was a body of young men, or of regular troops, deſigned for the

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The ſummary of the proclamation, and that which was generally ſaid on ſight of the Horus armed for an expedition, became the name of that ſymbol. But this Hercules, which was no more than a public ſign, as well as the reſt, became a god wholly taken up with the care of deſtroying the monſters, beaſts and robbers that troubled the inhabitants.

All antiquity ſuppoſes Hercules was born in Egypt. Tully * finds a ſecond Hercules in Crete, and a third in Phenicia, who went as far as the columns that go by his name, and whoſe worſhip was long famous at Cadiz. The Greeks have alſo had a Hercules of their own, and we can hardly doubt, but it is with this as with the other ſymbols, and that the Cretians or the Phenicians ſeeing him often among the implements of their proclamations and religious worſhip, took him for a god of their own country, and broached an hiſtory peculiar to him. If we were to collect into a hiſtorical body the works and wonderful expeditions of all theſe local Hercules's, you may gueſs what a fine romance that would produce.

* *De Nat. Deorum.*

I ſhall not diſown, that a little before the Trojan war, there was a famous adventurer, a demoliſher of forts, a great deſtroyer of robbers, to whom they aſcribed the honour of all the exploits before attributed to ſeveral imaginary Hercules's. This perſonage ſeems to have had a poſterity, which at ſeveral times has ſettled in Peloponneſe. But it is with moſt of his exploits as with his genealogy, which is a meer cheat of the Phenicians. They

deſence of that important paſſage, and to fall upon the bands of *Arabians*, who could not commit their robberies in Egypt without entering it by the iſthmus, where that city was.

called

called their Hercules Ben-Alcum (*a*), *the invincible ſon*. This moſt probably is what cauſed the Grecian Hercules to be ſaid to have been the ſon of Alcumene or Alcmene. Her hiſtory is blended with facts, all the marvellous of which being likewiſe a mere equivocal interpretation of ſome Phenician words, proves that moſt of theſe adventures have no manner of foundation in hiſtory. Of this I hope I have ſufficiently convinced the reader. Inſtead then of entering into a particularity of minute inſtances which would infallibly tire him, let us be content with ſeeing the gods generated one after another, and with judging from their fantaſtical birth, of the little opinion we are to entertain of the actions attributed to them. *The* THEOGONY.

XXI.

Vulcan, Ephaiſtos, Mulciber.

WHAT uſe ſhall we make of the ſtrange figure which here preſents? It is a little marmoſet fellow, with one leg turned inward, and much ſhorter than the other. He has in his hand a hammer, or pincers, or ſome other ſmith's tool. He is ſaid to be the husband of Venus, and goes by the names of Vulcan, Ephaiſtos, or Mulciber. The Lemnians ſaid he was Jupiter's ſon, and gave account, how Juno his mother, being diſſatisfied with his figure, had kicked him out of heaven; how he had been three days in falling down to the earth, and how, dropping in their iſland, he had broke

(*a*) בן אלקום *ben Alcum*. *Melec alcum* ſignifies an invincible King. Proverb. 30: 31. The Pallas of Alalcomenium, a city of Bœotia, ſeems to have been no other than an Iſis armed, a ſymbol already explained, and of which they have made the invincible Minerva.

one

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one of his legs by the violence of the fall. They added, that uncommon induſtry made him amends for his deformity; and that his comfort in his exile was to apply himſelf in the caverns of mount Moſycle to the melting of metals, and the making of all ſorts of handicraft works. The Sicilians and the inhabitants of Strangoli in the iſlands of Lipari, pretended, as well as thoſe of Lemnos, that they were honoured with the preſence of this god, who had preferably choſen their vulcano, to make it his forge. They had the ſame pretenſions in the forges of mount Ida in Crete, and in thoſe of the Ida in Phrygia.

What reaſon can they have had to give this odd kind of groteſque the name of the god of machinery (*a*), or that of ſuperintendant of ſmiths? Diodorus opens an eaſy way of getting at the origine of this ſtange apotheoſis. He informs us, that the ſmiths, or the artificers, form'd one of the three claſſes or bodies of the Egyptian polity. We cannot doubt but the Horus, with all the attributes examined in the foregoing articles, related to the works of huſbandmen. In the new equipage we now ſee him, he had a relation to the claſs of the artificers. By a change of attributes, he pointed out the beginning and duration of certain works, the feaſts peculiar to ſmiths, the ſelling of certain tools in one ſeaſon, and that of a different ſort of houſhold proviſions in another. This figure placed near Iſis in the aſſemblies, very likely was removed from thence when war put a ſtop to certain works, or was an impediment to certain marts or fairs. Mars, or the ſign that proclaimed the raiſing and march of the troops, appeared then near Iſis. He took

(*a*) ζεῦς μιχίων, *Deus machinator*. Euſeb. Præp. Evang. lib. 1.

Vulcan's

Vulcan's place, and thereby occaſioned many a joke of the aſſiſtants. Theſe jeſts were converted into hiſtories, and our black reeky god, when he was made the huſband of the goddeſs of beauty, had reaſon heavily to complain of the conduct of Mars †.

The THEOGONY.

† The Adultery of Mars and Venus.

What I juſt advanced, that the Horus attired like a blackſmith related to the claſs of the artificers, or of thoſe who worked in minerals, is confirmed by the meaning of the names given this figure. When Horus pointed out to huſbandmen the repoſe of winter, and the peace which was to reign in their families, he was called *the guardian* (or ſurveyor) *of cities*, Harpocrates. When armed with a club, to go and purſue furious beaſts or robbers, he was named Hercules, that is, *the march of the youth*; or Melicerta, *the defence of cities*. When dreſſed like a blackſmith, he bears three names, all of which have an evident relation to the claſs of workmen. He is called Mulciber (*a*), *the government of the forges*; very often Hephaiſtos (*b*), *the father of fire*: and to render workmen leſs deſpicable to huſbandmen, they gave the figure of work and huſbandry a ſhort leg, with the name of Vulcan; intimating, that husbandry is lame and halts without the aſſiſtance of handicrafts; whereas work by their help is conſiderably *diſpatched*. Vulcan, in ſhort, is neither Tubalcain, nor any man that ever lived on earth, but a word compoſed of two others, that ſignify *work diſpatched* (*c*).

(*a*) From מלך *malac*, *regere*, and from בר *ber*, or באר *beer*, *antrum*, *ſubterranea*, מלכיבאר *mulciber*, the king of the mines, *or* the regulation of the forges.

(*b*) From אב *aph* or *eph*, the father, and from אשתא *eſto* or *veſta*, the fire, אבאישתא *ephaiſto*, the father of fire.

(*c*) From עלל *wall*, *operari*; and from כון *coun*, or כנן *canan*, *expedire*, *maturare*, comes עלכן *Wolcan*, *opus maturatum*.

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XXII.

Atlas.

IS there then any peculiar ſymbol for the claſs of the prieſts, like thoſe we juſt ſaw deſigned for husbandmen and blackſmiths? This ſymbol fit to regulate the prieſts, very likely was not expoſed in public aſſemblies, but in the tower, in the labyrinth. If there is another Horus with this character, or that is evidently fit for the inſtruction of the ſacerdotal order, all our foregoing conjectures will borrow an additional force from the coherency of the whole.

From the teſtimony of Herodotus, Diodorus, Plutarch, and many other ancients, we know, that ſtudy was the principal function of the Egyptian prieſts, who led a very retired life. They applied themſelves to the knowledge of the order of the ſtars, the courſe of the planets and of the whole year, the motions of the air, and the returns of certain winds, the increaſes of the Nile, the tides of the Arabian gulph, the diſpoſition of the continents, the iſlands, the remote countries and ſeas, the order of feaſts, the particular courſe of the moon, the eclipſes, the aſpects of planets and ſtars, geometry, and above all ſurveying of land. In ſhort, they underwent a very aſſiduous and *painful* ſtudy of the earth, the ſea, the heavens, and of all nature. Very likely this is what they would intimate by the Horus ſurnamed Atlas. Let us judge of it from its figure and name, and by the metamorphoſes to which his name and figure have given birth.

I. The

1. The name of Atlas ſignifies *the pains, the great toils or labours* (*a*).

2. But what are theſe painful labours, theſe fatigues ſo difficult to overcome? They are expreſſed by the ingenious attitude of Atlas bearing the heaven on his ſhoulders. Probably the heaven was a ſphere, or at leaſt a diſk, of which they changed the points and lines, according to the nature of the informations they had a mind to give the young diſciples; or according to the actual diſpoſition of the heaven, which they had a mind to ſhew to the whole ſacerdotal order.

3. The footſteps of what I advance are found again in the fables to which the name and figure of Atlas have given birth. Firſt, Atlas, according to the fable, was an ingenious maſter of aſtronomy, a doctor who knew nature in general, and gave informations about it. This, to ſpeak the truth, was the function and firſt deſign of our ſymbol: for which reaſon Homer gives us Atlas as a very learned (*b*) god, who knew all the obliquities of the coaſts, and all the depths of the ſea. Virgil, for the ſame reaſon, aſcribes to the informations of the great Atlas the knowledge men had acquired of the phaſes of the moon, the eclipſes of the ſun, and the whole order of nature (*c*). Then again,

(*a*) תלאה *telaah*, and with an emphaſis, adding the Phenician article אתלאה *atlah*, the fatigues, the hardeſt labours. Thence comes the ἄθλος, *athlos*, of the Greeks, which ſignifies *great difficulties, hard combats*; and the *antlare laborum* of the Latins, *to ſurmount great obſtacles*.

(*b*) Ἄτλαντος θυγάτηρ ὀλοόφρονος ὅστε θαλάσσης
Πάσης βένθεα οἶδεν. Odyſſ. l. 1.

(*c*) ——— *Citarâ crinitus Iopas*
Perſonat auratâ docuit quæ maximus Atlas.
Hic canit errantem lunam, ſoliſque labores, &c. Æneid. l. 1.

the

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the name of Atlas ſignifying equally (*a*) a *ſuſpenſion*, a *ſupport*; the Phenicians moſt commonly took it in this laſt ſenſe, which is ſtill favoured by the attitude of the figure: and calling him *the ſupport of the heaven*, the perſon that bears the heaven, occaſioned the invention of the metamorphoſis of the doctor Atlas into a *column* or high mountain, that props up the arch of the heaven, and keeps it from falling upon the earth (*b*).

Laſtly, the ſame Phenicians, in the voyages they repeated every third year to Tarſhiſh, that is, to Cadiz and to Bœtica (*c*) through the red ſea, and in carrying on the commerce of all the coaſts of Africa (*d*), often ſaw the higheſt mountains of Mauritania, whoſe top is always covered with ſnow, and ſeems joined with the heaven. The name of Atlas or column, given to that mountain, cauſed the fable of Atlas to be applied to it. They ſaid he was king of Mauritania, a great aſtrologer and geographer, who at laſt was by the gods changed into a high mountain (*e*), reaching from the earth to the heaven.

(*a*) From תלה telah, ſuſpendere. Job. 26: אתלה *atlah*, ſupport, prop. στήλη, *ſtele*, *column*.

(*b*) ——— ἔχϛ ὃ τε κίονας αὐτὸς
Μάκεϕος, αἰ γαιάντε καὶ ὐρανὸν ἄμφις ἔχουσιν.
Odyſſ. ibid.

(*c*) Now Andaluſia, in the ſouth of Spain.

(*d*) See the hiſtory of experimental Phyſicks in the Spect. de la nat. vol. 4. part. 2. dialog. 2.

(*e*) *Oceani finem juxta ſolemque cadentem,*
Ultimus Æthiopum locus eſt, ubi maximus Atlas
Axem humero torquet ſtellis ardentibus aptum. Æneid. 4.
——— *Latera ardua cernit*
Atlantis duri, cœlum qui vertice fulcit:
Atlantis cinctum aſſidue cum nubibus atris
Piniferum caput, & vento pulſatur & imbri.
Nix humeros infuſa tegit. Tum flumina mento
Præcipitant ſenis, & glacie riget horrida barba. Ibid.

The

The Hyades or Huades, who took their name from the figure V, which they form in the forehead of the celeſtial bull, and the Pleiades, which are that ſmall platoon of ſtars ſo remarkable near the foregoing, are the moſt known and the eaſieſt to be diſtinguiſhed of all the conſtellations of the Zodiack. They particularly were of uſe to regulate the informations given to the diſciples of the prieſts by means of an Atlas, that is, of a Horus bearing a celeſtial ſphere. Atlas humanized became the father of the Hyades and Pleiades; and Orion which riſes immediately after them, eaſily paſſed in the imagination of the fabuliſts for a libertine, who inceſſantly purſues them.

The THEOGONY.

The Hyades and Pleiades.

The purſuits of Orion.

Among the other fables which the Phenician travellers were ſufficiently at leiſure to deviſe in their courſes, or to recount when they came home, the two fineſt doubtleſs are thoſe of the garden of the Heſperides, and of Atlas freed by Hercules of the burden of the celeſtial globe. What can be the origine of the firſt? Three nymphs placed round a tree that bears golden apples, of which they have the diſpoſition and management; a dragon that watches to interdict the uſe of and acceſs to this admirable fruit, to any other; a wild goat that browzes on the graſs at the foot of the tree; or inſtead of the goat, a horn of abundance placed either at the foot of the tree or in the hand of one of the three nymphs: This is the picture of the garden of the Heſperides.

The garden of the Heſperides.

This picture, in appearance fabulous, is nothing more than the ancient ſymbol of the treaſures of Tarſhiſh. The three nymphs ſeem to be the three Iſis's, or the proclamation of the three months in which it was proper to imbark for the commerce of Heſperia or Spain. The golden apples are the oranges, the lemons, or ſtill rather the rich metals

and

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and commodities of all kinds, which the Phenicians perpetually drew from theſe occidental provinces †. The ſerpent is the ſymbol of life, and of the helps they received from the voyage to Bœtica. The capricorn or the goat's horn marked out the time of the departure, which was towards the end of autumn, when they took their way through the red ſea: which they often did, in order to trade advantageouſly along the coaſts of Africa, where exchanges made with barbarous people deſtitute of every thing were infinitely lucrative. Thus fixing their departure, about the time when the rains are exceſſive, towards the ſouthern tropick, where the ſun at that time is, they arrived in the fineſt ſeaſon, and by this piece of prudence alleviated the inconveniency of the voyage.

† *See Diod. & Strab. or the Spect. de la nat. vol. 4. part. 2. dialog. 2.*

Atlas unloaded of his burden.

As to the fable of Hercules who frees Atlas of his burden; if we know Atlas and Hercules, it will be no longer difficult to underſtand the diſcharge of the burden from the ſhoulders of the one to thoſe of the other. Atlas ſignifies the *hard ſtudy*, or the aſtronomical inſtructions given by the prieſts. Hercules means *the youth armed* for an expedition. It is the ſame name which the youth of Sidon, that went to ſettle at Cadix, retained. This name was afterwards taken for that of a hero, founder of the colony. The young Phenicians, who made this ſettlement at ſo great a diſtance from their own country, were obliged themſelves to regulate their courſe; and *Hercules*, for want of prieſts and informations, often took upon him the functions of Atlas, and laid the burden on his own ſhoulders.

XXIII. *Eros*,

XXIII.

Eros, Love, and Hymenæus.

EVERY one knows, that it was the general practice of antiquity, on the wedding day, to go meet the bridegroom and bride with lamps and flambeaux. The friends of the bridegroom bore torches of reſiny wood; and the young virgins friends to the bride carried lamps. There is none but has read and admired the delightful deſcription the Goſpel gives of the proceſſion of the latter, and it would be needleſs to alledge any other inſtance. They all watched the time when the bride-groom was ready to go, and fetch his bride from her parents houſe, and to carry her to his own, with all the perſons who were to attend and to be admitted into the banqueting room with him. So ſoon as he appeared, the two chorus's of young people taking their lamps, cried aloud: *here is the feaſt, here comes the bridegroom.* As they uſed to proclaim a funeral aſſembly, by putting ſome mournful ornament at the door of the deceaſed's houſe, and probably a dog with three heads, to denote the three adieu's of his friends; ſo in like manner, a wedding day was proclaimed, by adorning with flowers and foliage the doors of both the bride and bridegroom, and by drawing thereon the figure of a young man bearing a lamp or torch, near which figure there was an Iſis, ſignifying the day of the moon for which the ceremony was fixed. This young man was called Hymenæus, which ſignifies *here is the feaſt (a), here comes the bridegroom.*

(*a*) From הוא *hu, ipſe eſt, ecce*; and from מנה *meneh, Feſtivitas inſtat. Ecce ſponſus venit.* *hu-meneh, ipſum eſt feſtum. feſtum, ſacrificium.* הואמנה

The POETICAL HEAVEN.

This at firſt ſeems no more than a conjecture. But let us take notice, that the uſe of mournful or gay ornaments on the doors to denote events ſad or happy, has from the earlieſt antiquity been handed down to our very time. The niches deſigned to contain certain ſymbols or the marks of a feaſt, either at the corner of croſs-ſtreets or over the doors of private perſons, have by us been applied to another uſe, but we ſtill find them again. We have alſo retained a few remains of the cuſtom which the ancients had of putting crowns and foliages on the doors of the houſes where people were joyful, and to vary theſe crowns at the birth of a male or female child, or to put crowns of another kind to denote a marriage or ſome other feaſt. It was a peculiar cuſtom of the Egyptians, to put over their doors the peculiar figure and foliage of the feaſt they took ſhare in: and we ſhall ſee under the article of the animals worſhipped in Egypt, that the day preceding that on which the Egyptians celebrated the feaſt of the ram, and put foliages and flowers upon their doors, or in the evening of that very day, the Hebrews ſmeared the upper part of their doors with the blood of the animal adored in Egypt.

Knowing, as we now do, that the gods were originally no more than ſigns, we may without heſitation reduce Hymen with his lamp or flambeau, to a bare ſign put up or expoſed of the nuptial pomp or ceremony to which relations and friends were invited. The Iſis being, in the opinion of the people, become a powerful goddeſs, and the parent of pleaſures, the child who accompanied her, ſhared with her the honours of divinity, and gave birth to the fineſt hiſtories. They attributed to him functions ſuitable to the inclinations of the mother. He accordingly was called Eros, or Love.

It

It is probable, that, in order not to multiply figures needleſly, they were contented with putting among the ſigns expoſed, a nuptial flambeau near the Horus's who were proper for each ſeaſon. Horus, on this occaſion, aſſumed the name of Eros or of Hymenæus. Thus love appeared ſometimes with the wings of the Eteſian wind, ſometimes with the Herculean club, ſometimes armed with the bow and arrows of Apollo or of Sagittary, or ſitting upon a lion, or driving a bull, a ram, a goat, or a couple of fiſhes. Theſe figures gave birth to as many hiſtories. The empire of Eros took in both heaven and earth. Who could after that have doubted, but he reigned at the very bottom of the watery main? The characteriſticks of the works of every ſeaſon, joined to the nuptial torch, paſſed for the monuments of his victories. He had diſarmed all the gods, and their attributes became in his hands matter of the ſport of poets, then that of the profound reflexions of philoſophers, a thouſand times more ridiculous on that head than poets themſelves.

This cuſtom of tranſporting ſymbolical figures, and of putting them over doors and in places where certain feaſts were to be celebrated, in proceſs of time cauſed the arrival of theſe portable figures, to be looked upon as a viſit of the gods. Thence the invitations addreſſed to Ceres of viſiting the barn; to Pan of coming and caſting favourable eyes upon the young of the flocks, or of retiring without doing them hurt; to Venus and the young torch-bearer who attends her, of entering into ſuch or ſuch a houſe.

O Venus regina . . . . . .
. . . . . *vocantis*
Thure te multo Glyceræ decoram
Transfer in ædem.
Fervidus tecum puer.

XXIV.

Proteus.

PROTEUS, according to the fable, fed the phocæ or ſea-horſes that drew the chariot of Neptune. He numbered them near the iſland of Pharos: he gave them all an equal portion of food; and when any body approached him, he changed into a man, a woman, a ewe, a horſe, a liquor, or whatever figure he was pleaſed to aſſume.

According to truth, Proteus was the ſign denoting the exchange of the Egyptian fruits for ſlaves, flocks, metals, wine, and other commodities which the Phenician ſhips brought into the iſland of Pharos, the only Egyptian port at that time of ſafe and eaſy acceſs. Theſe veſſels there took in their proviſion of corn, flax, and all the productions of Egypt. We have already ſeen, that the annual return of thoſe ſhips to the confines of Egypt, was proclaimed by an Oſiris called Neptune. After the introduction of idolatry, the Egyptians who hated the ſea, did not worſhip Neptune; but they retained his name, which ſignifies *the arrival of the fleet*, and gave it to the borders of Egypt or the ſea-coaſt. This we have from Plutarch. Proteus going to the extremities of Egypt and towards Pharos, to number and ſupply the marine ſteeds with every thing, can be no other than the ſale they went to make at Pharos of the commodities of Egypt, on the arrival of the Phenician barks. This is confirmed by the name of Proteus, which ſignifies nothing but *the abundance of the fruits*, or *the productions* of the earth (*a*). From the name

(*a*) From פרה *parah, pario*; and from פרי *peri, fructus*, comes פרת *poret, partus, fœcunditas, copia fructuum.* Geneſ. 49: 22.

Poret

1, 2, Le Lever de la Canicule. 3, L'ouverture de l'Année. 4, L'ouverture des échanges, ou des ventes de bétail concourant anciennement avec l'ouverture de l'Année.

Poret or Proteus evidently proceed the French words *port* and *porter*: becauſe the fruits of the earth were the firſt object of tranſportations from one coaſt to another: and if they have feigned that Proteus, on his arrival at the port of Pharos, made an enumeration of the phocæ, and then aſſumed ſeveral figures, it is becauſe they went aboard all the barks, to carry the proviſions neceſſary to the crews, and to make the exchanges of their commodities, in which the commerce of the ancients conſiſted. Nor is it unlikely, that this fable took its original from the figure either of a ſlave, a horſe, a tun, or of any other thing, which being placed in the Egyptian aſſemblies, denoted the moſt conſiderable cargoes of the fleet, which on this account was called Proteus, or the exchange of the fruits of the earth. *The* THEOGONY.

XXV.

The dog-ſtar, Thot, Anubis, Mercury.

WE have now a pretty large number of very famous men and women, which we, methinks, have an acquired right to ſtrike out of hiſtory. We muſt no longer inquire into their country, antiquity, or genealogy, ſince we have proved that they all of them are nothing more than the Oſiris, the Iſis, and the Horus of Egypt; that is, the three principal keys of the ancient writing, or the ſymbols of the ſolar, the civil, and the rural year.

We know a fourth key, *viz.* the Thot or Taaut, that is the dog. Thence again ſprung a multitude of kings and gods, of whom we ſhall in few words explain and find out the names, ranks, and imployments.

The POETICAL HEAVEN.

I ſhall not repeat the reaſons why the Egyptians gave the bright ſtar that warned them of the approaching inundation, the name of Thot or Taaut, which in their language ſignified a dog, and which is ſtill uſed by our French hunters, and all the people belonging to the chace, to animate and call off their hounds.

Tayaut.

Athotes, or Taaut.

The Egyptians in after-times, no doubt, made him one of their kings, who had been tranſported into this fine ſtar. They give him as the ſon of Menes, and the grand-ſon of Oſiris, and aſcribe the invention of the ſymbolical characters to him. They ſay, that he was the counſellor of Menes, whom he aſſiſted in the regulation of their feaſts. But this fine ſtory had no other foundation than the report that went among the Egyptians of old, that Thot governed the Manes, and the return of the proclamations: And indeed he opened the year, ſince that always began at the riſing of the dog-ſtar; whence the firſt of their months had the name of Thot. It was out of mere ſuperſtition, that the Egyptians forbore calculating exactly the ſacred or civil year, when they began to know that, beſides the 365 days, there remained a quarter of a day to be added to complete the revolution of a year. Four quarters of a day overlooked, made a whole day in four years time; and neglecting to intercalate that day at the four years end, and to reckon 366, inſtead of 365, their civil year on this account began one day too ſoon, and by retrogradation differed a whole day from the calculation of the natural year. It of courſe differed two days at eight years end, and three days after twelve. The beginning of the ſacred year went ſucceſſively therefore through every one of the days of the natural year in the ſpace of 365 times four years, which make 1460 years. They fancied they bleſſed

bleſſed and made all the ſeaſons to proſper, by making them thus injoy one after another the feaſt of Iſis, which was celebrated along with that of the dog-ſtar; though it was frequently very remote from that conſtellation: and it was in conſequence of the ancient cuſtom of celebrating the feaſt of Iſis, or the renewal of the year at the exact riſing of the dog-ſtar, that they afterwards, in whatever ſeaſon that feaſt might fall, to be ſure introduced, not only the figure of a dog, but even real and live dogs, which always preceded the chariot of Iſis (*a*): a circumſtance which I beg my reader to take a particular notice of. Thus in after-times they took a ſpecial pleaſure in introducing a marvellous and myſterious air into every thing. The calculation juſt mentioned, and many others which they had received from the prieſts their predeceſſors, were things of the utmoſt plainneſs. They, in proceſs of time, miſtook them for the durations of the ſeveral kings whom they quartered in the dog-ſtar and other celeſtial bodies. One had lived 1460 years; another had reigned ſo many thouſands of years together. The aſtronomical obſervations grounded on ſeveral ſuppoſitions and combinations of the ſtars, were one of the chief imployments of the prieſts. Theſe calculations found in the regiſters of the moſt laborious among the learned, paſſed for the term of the terreſtrial life of the gods whom they lodged in theſe ſtars: and ſuch is indeed the true origine of that antiquity of the Egyptian hiſtory, which they trace back ſo very high. Their ancient kings are nothing more than the names of the ſtars: and the pretended duration of their lives, is only a ſupputation of the time neceſ-

The THEOGONY.

(*a*) τοῖς Ἰσείοις προπορεύεσθαι τὸν κυνὰς κατὰ τὴν πομπήν. *Diod. l.* 1.

The POETICAL HEAVEN.

ſary to bring again a planet to that point of the heaven from which it had begun its courſe. Thus they made as wrong a uſe of their aſtronomical computations as they had done of their writing: and this once eſtabliſhed, it is plain that a little ſkill in aſtronomy and geometry, and a ſublimity in their taſte of architecture excepted, the whole ſum of the Egyptian wiſdom falls to the ground, and ſinks into downright extravagance. Let men now, to the freſh date of the world (ſuch as it is repreſented to us by ſcripture, conformable to all the hiſtorical monuments ſubſiſting upon earth) oppoſe this long ſeries of kings and years void of events, deſtitute of monuments, and which are ſome twenty or thirty thouſands of years prior to the chronology of Moſes; it is now ſufficiently plain, how light we are to ſet by the whole bulk of this ancient hiſtory of Egypt. Nay, it is even falſer than the fables of the Greeks, into which there are however ſome real perſonages introduced.

The Phenix.

Let us not, in mentioning the retrogradation of the feaſt of Iſis and the return of that feaſt at the riſing of the dog-ſtar at 1460 years end, omit one obſervation, *viz.* that they looked upon the 1461ſt year as privileged, as a year of *plenty and delights*. It was becauſe this ſo rare and ſo important an event, according to them, concurred with the deſired Eteſian winds, that they expreſſed the whole by a bird of ſingular beauty, that raiſed admiration more than any of the reſt, and returned to Egypt after an abſence of 1460 years*. They farther ſaid, that this bird came thither to die upon the altar of the ſun, and that out of its aſhes there roſe a little worm, that gave birth to a bird perfectly like the preceding. They called it Phenix, which ſignifies the advantage they pretended was annexed to the concurrence of the opening of the year with the

* *Tacit. Annal.* 6.

the real riſing of the dog-ſtar; I mean *the moſt delightful plenty* (*a*). We then have here again another emblematick figure converted into a fable, and it is the ſame as to the man with the dog's head. *The* THEOGONY.

That Taaut the dog, or Anubis the barker (*b*), for theſe are ſtill but one and the ſame thing, is an ideal perſonage, and a king merely imaginary, I ſhall here give full proofs. Inſtead of calling him the barker, the monitor, or the ſtar-dog, they beſides named him Eſculapius (*c*), that is, the man-dog, becauſe the body of a man and a dog's head were in him united. This ſymbolical figure of the warning given by the riſing of the dog-ſtar, having ſaved the lives of the ancient inhabitants of Egypt, they always joined to the Anubis or Eſculapius the figure of a ſerpent, that is, of the emblem of life. On this account it was, that Anubis and Eſculapius paſſed for the inventors of phyſick, and the preſervers of life. Anubis. Eſculapius

In the liſts of the ancient kings of Egypt, taken from Manetho, Eratoſthenes, and Syncellus, and carefully collected in Marſham's rule of times, we find the invention of writing equally attributed to Thotes and Eſculapius. Marſham is provok'd at this, and to the beſt of his power rectifies theſe miſtakes, as one perſuaded that Thotes and Eſculapius are two very different kings. But he ſhould not have made quite ſo much of a hiſtory, in which they evidently make two men, one reigning at Thebes, the other at Memphis, out of two names, both of which ſignify the dog-ſtar, and were never given to any man living.

(*a*) פנך *phonek, delicatè nutriens.* Prov. 29: 21.

(*b*) חנבח *Iannobeach.* See Iſai. 56: 10. ἀστρονόων, ſtellacanis.

(*c*) איש כלב *eſh, caleph, vircanis.*

The

The POETICAL HEAVEN.

The dog-ſtar has already afforded us two deities, one reſiding in the fine ſtar near cancer, and very well imployed in ſwelling and ſinking the river Nile, the other wholly intent upon phyſick, and intirely taken up with the care of people's health. Next to Anubis and Eſculapius, let us now ſee the Camillus of the Hetrurians, the Janus of the Latins, the Hermes of the Greeks, and the Mercury of the Phenicians, all of them riſing out of the ſame figure. The obſervation of the dog-ſtar was not only juſtly denoted by the figure of a ſerpent, the ſymbol of the life it had procured the Egyptians; but having beſides procured them abundance or rather a ſuper-abundance of corn, which inabled them to help foreigners and to inrich themſelves by the ſelling of their commodities, the figure of Anubis was often accompanied by a full purſe, the ſight whereof filled the people with joy; and this procured it the new title of Mercury, which ſignifies *the dealer*, or *the intriguing*, *the cunning* (*a*).

Camillus, Janus, Hermes, and Mercury.

A new proof that Mercury was no more than a ſymbol of the dog-ſtar or of the warning of the retreat, and not a man that ever taught or invented any thing, is, that they put into his hand the mark of the ſwelling of the Nile, and at his feet the wings, intimating the neceſſity of preventing the inundation by a ſpeedy flight.

(*a*) From רכל *racal*, *negociari*, *detrahere dolosè*, *latenter ſurripere*, comes מרכל *marcol*, *marcor*; & מרכלת *marcolet*, *mercatura*. Ezech. 27: 24. *Dolus*, *detractio*. Levit. 19: 16. The reunion of theſe ſenſes gave Mercury the privilege of cheating as well as that of trading.

Callidum quidquid placuit jocoſo
Condere furto.
Carm. l. 1. od. 10.

Horace, in the edifying hymn he addreſſes to Mercury, takes great care not to make a robber of him: But he turns his thefts into jokes. They were all intended to amuſe the celeſtial court.

The

The mark of the rising of the water was a pole crossed; a very plain symbol indeed: and the serpent twisted round it had, in the hand of this figure, no other meaning than elsewhere. It always signified the life, the subsistance. When double, it denoted subsistance in very great plenty, and such as was sufficient both for the Egyptians and foreigners. This pole was terminated with two little wings; the symbol of the wind that regulated the increase of the waters. All which significations were forgot, and *the monitor* becoming a god as well as the other figures, they changed his name of Anubis the barker into that of Hannabi the orator. The stick he had in his hand helped on this metamorphosis. It was taken for the mark of a leader, an interpreter, an ambassador. Hence the titles of guide, of inspector of the roads, of messenger of good news, and so many the like that were given Mercury, and of which we find a collection in Geraldi's * history of the gods. Hence came the custom of putting the roads under his protection, and of placing his statue at the entrance of the highways. But what can be the origine of the name of Caduceus given to Mercury's rod?

The THEOGONY.

* *Syntagm.* 9.

In the East, any person preferred to honours bore a sceptre (*a*) or staff of honour, and sometimes a plate

(*a*) The proof of this is frequently met with in holy scripture. When the propheteſs Debora, in her canticle, congratulates the captains or chiefs of the half-tribe of Manasseh that dwelt on the other side the Jordan, on account of their having come to the assistance of the people of God against the enemy, she represents them as having their staves of command in their hands. When the the tribes murmured at seeing the priesthood settled in the family of Aaron, the chiefs of the tribes received orders to bring their sceptres into the tabernacle. The sceptre of Levi born by Aaron was found in bloom the next day; and the Scripture observes, that the other chiefs took back their sceptres or staves of command. This distinction

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plate of gold on the forehead called Cadosh or Caduceus, signifying a sacred person (*a*), to inform the people that he who bore this rod or mark was a publick man, who might go hither and thi-

distinction was so inseparable from the chief of each great family; that in the oriental idiom a tribe has no other name than that of the sceptre to which it is subordinate. Thus the twelve sceptres of Jacob signify the twelve tribes of the Israelites: and to denote the tribe of Levi or the tribe of Juda, they could say no otherwise than the sceptre of Levi, the staff of Juda. Here my reader will, I hope, forgive a digression which, I think, will be useful to him. I would observe to him concerning the staff of honour, that the famous prophecy of Jacob has been totally obscured, by mistaking the sceptre therein mentioned for a royal sceptre; whereas, if we judge of the sceptre by the person who is to wear it, that is, by the chief (*Dux*) of the tribe of Juda, who is immediately mentioned, we find no difficulty in the application of the prophecy. The tribe of Juda alone is promised, that it shall preserve its chiefs and staff of honour unto the coming of the Messiah. The other tribes may be dispersed, or almost forgotten and lost, as the ten tribes that are to compose the kingdom of Israel, or almost destroyed as that of Benjamin. Only the tribe of Juda shall be sure of having preserved its genealogies in good order under the inspection of its chiefs, and will always be distinctly known, till the *Saviour comes, and is obeyed by all nations:* That by this means his birth may be publickly ascertained, and it may be notorious that he is the son of David, of Juda, of Jacob, of Isaac, and of Abraham. The event perfectly answered the prophecy, and the fulfilling is as plain as was the promise. So soon as the nations come to the son of Mary, and the offspring of Juda has shewed them the true God, the tribe of Juda from that very moment has fulfilled its destination. But then it is immediately after the conversion of the gentiles to Christianity, that the tribe of Juda begins to be desolate. It is driven out of the promised land, and every where dispersed. The remains of this, which, together with those of the other tribes, shall one day acknowledge him whom their fathers have rejected, are now without sceptre, chiefs, or register, and altogether incapable of justifying the descent of the Messiah they expect, and of proving by authentick records, that he is the son of David, of Jacob, and of Abraham.

(*a*) קדוש *cadesh, sanctus, separatus.*

ther

ther freely, and whoſe perſon was inviolable. Such is the origine of the name given to Mercury's wand. Thus they made the guide of travellers, the interpreter and deputy of the gods, of a figure whoſe office they confuſedly knew was to warn people of being gone. Being wholly ignorant of the relation between this long meaſure and the Nile, it was every where converted into an ambaſſador's ſtaff, that there might be ſome connexion between the envoy and the wand he carried. *The* THEOGONY.

Inſtead of the meaſure of the Nile, they very often put into his hand a key, and gave him two faces, one of a young man, the other of a man in years; incompaſſing the whole with a ſerpent having his tail in his mouth. The ſerpent ſymbol of life or of time, here ſignifies the year that makes a perpetual circle, and the revolution of the ſtars coming again to the point of the heaven from which they began their courſe the year before. Our door-keeper who here ſhuts up the concluding year, and opens the new, is no other than the dog-ſtar, whoſe riſing or diſingaging from the rays of the ſun pointed out the new ſolar year. I ſay ſolar, or natural, becauſe the ſacred year, for want of taking in and eſtimating a quarter of a day with the 365 days, began a whole day ſooner after four years were paſſed, two days after eight years; and proceeding thus it happened, that the beginning of the ſacred year went through every one of the ſeaſons. But they ſtill obſerved the cuſtom of making the god Anubis, who was the *door-keeper of the feaſts*, to precede the pomp of Iſis, which was the firſt feaſt of the year; whence it appears, that the whole was rather aſtronomical than hiſtorical. This undoubtedly is the Janus † of the Latins, who had the ſame attributes with the name of door-keeper. His ordinary companion good king Picus, with his hawk's

† Janus.

The POETICAL HEAVEN.

hawk's head, has ſo much the air of an Egyptian, that we cannot doubt but that Egypt not Latium was the country of both.

Anubis conſidered as a ſymbol, was in reality the rule of the feaſts, and the introducer of all the ſymbolical figures that were ſucceſſively ſhewn to the people during the whole year. When a god, he was made the inventor and regulator of theſe feaſts. Now theſe ſolemnities were called the *manes*, that is, *the regulations*, *the ſigns*, *the enſigns*, becauſe the figures there preſented to the aſſiſtants were originally deſigned to regulate the works of the people. This they made the nobleſt function of Anubis; and it was with regard to this frivolous opinion, that the pomp of Iſis was always preceded by a dog. But the neomeniæ of each ſeaſon, and the particular feaſts that went before or that followed each harveſt having peculiar names that diſtinguiſhed them, the general word of *manes*, enſigns or images, was ſtill the name of the funeral aſſemblies, which were frequently repeated, and the names of manes, images, ſimulacres, and dead perſons were confounded. Thus Mercury, who *opened and ſhut* the manes (*a*), became the leader of the dead. He conducted the ſouls with a high hand. The king or the ſhepherd muſt indiſcriminately follow the troop. He opened the melancholy abodes to them, ſhut theſe again without remorſe, and took away the key, not permitting any one to eſcape (*b*). This again is what the Phenicians and the Arcadians meant, when they called him Cyllenius (*c*), a word which

(*a*) Ψυχοπομπός, manium | dux, ductor animarum.

(*b*) *Tum virgam capit. Hâc animas ille evocat orco.* Æneid. 4. & Horat. Carm. l. 1. od. 10. & od. 24.

(*c*) כליון *cillaion*, *ultima conſummatio*. Iſai. 10: 12. Item *clauſura*, *coercitio*, whence *Cyllenius ales*, *Cyllenia proles*. Æneid. 4.

Ἑρμῆς

which signifies the shutting or *one that concludes* the year, and who *finishes for ever* the duration of life. *The* THEOGONY.

The people were persuaded, that he invented musick, the lyre, wrestling, and all the exercises that form the body (*a*), because all these things being inseparably annexed to the ancient feasts, he was thought the regulator of them as well as of the feasts themselves. In opening the feasts, he of course introduced every thing belonging to them.

As to the genealogy of Mercury, it confirms all we have said. He is the son of fair Maia, and grandson of Atlas. Maia is the Pleias or the cluster of stars known even by the vulgar, and placed on the back of the bull. The eastern nations called them Mæah (*b*), which signifies *the hundred*, *the multitude*. The Greeks sometimes retained their first name, and called them Maia; sometimes translated this word by those of Pleiades and Pleione, which likewise signify *the multitude*. These so very remarkable stars being most fit to regulate the study of the heaven, and being the first that struck the eye before the rising of the dog-star, of which they thus became the forerunners; they, together with the Hyades, were the first in the knowledge of which the Egyptian priests took care to instruct their young pupils, in the sphere of Atlas. This symbol being once become a god, all his instructions were imbellished with histories as well as he. The stars, that served as a rule to know the others by, became the beloved daughters of doctor Atlas. Maia disin-

Ἑρμῆς ὃ ψυχὰς Κυλλήνιος ἐξεκαλεῖτο.
Hermes Cyllenius animas evocabat. Odyss. ω.

(*a*) *Qui feros cultus hominum recentum*
Voce formasti catus, & decoræ
More palæstræ. Horat. ibid.

(*b*) מאה *mæah.*

gaged

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gaged herſelf at that time from the rays of the ſun in Gemini, that is, in the month of May, to which ſhe ſeems to have given her name. The fineſt ſtar that clears itſelf a month or ſomewhat more after from the rays of the ſun, is the dog-ſtar or the Anubis, of which they were pleaſed to make Maia the mother, becauſe the ſtar of Anubis was the firſt that ſucceeded her.

Might we not to complete the article of Mercury, ſtill account for the cuſtom commonly obſerved by the ancients of placing a cock and a wild goat near Mercury, eſpecially when they put a full purſe into his hand? 'Tis true they undoubtedly ranged theſe pieces according to the frivolous notions of their mythology, and made the whole to refer to the ridiculous and extravagant ſtories aſcribed to Mercury: but we here look for ſomething elſe, and it is the primitive ſignification of the ſymbols we would fain attain to, as theſe figures are prior to mythology.

The dog-ſtar roſe ſometimes at the beginning, ſometimes in the middle of the night, and ſometimes before the dawning of the aurora. Theſe differences might be of uſe to fix the order of the year, and they had each of them a mark peculiar. The riſing of the dog-ſtar before dawn being the moſt important of obſervations with reſpect to Egypt, had, preferably to any, its abbreviated and diſtinctive ſymbol, *viz.* a cock by Anubis's ſide. The ſymbol of the riches it procures to Egypt is often accompanied in the monuments by a wild goat's head: which very plainly denoted the expiration of the time for payments after all the harveſts, and after the ſale of the goods collected, *viz.* at the entrance of the ſun into Capricorn, or in the month of December. When Anubis from a public ſign was become the god of commerce and of intrigues, all

theſe

theſe ſo plain ſymbols became as many hiſtories, ſuperſtitions and allegories, equally pitiful and inſipid. They are every where met with, and you may, if your patience will allow it, conſult on this head either Noel le Comte or Cartari. *The* THEOGONY.

XXVI.

Dædalus and Icarus.

THE Egyptians having changed theſe figures, which they no longer underſtood, into ſo many objects of an abominable worſhip, each province had ſome one peculiar, which it preferred to all the reſt. Such a god cured ſuch an illneſs in ſuch a place. A little farther a certain goddeſs gave relief on ſome other occaſion. In ſhort all Egypt came to be full of Ceres's, Latona's, Minerva's, Cybele's and Diana's, all of which were no other than the Iſis, the key of the ſeveral feaſts.

Egypt was filled with patroneſſes and tutelar gods, with complaiſant and affectionate deities, whoſe functions or imployments were calculated from the wants of the inhabitants. The ſymbols underwent the ſame fate in Phenicia and Syria. All theſe extravagances travelled along with the Phenicians over all the coaſts of the Mediterranean, where they paſſed for ſo many particulars of national hiſtory, and ſtill aſſumed new forms, according to the genius and peculiar turn of the different nations. For inſtance; it was the cuſtom in Egypt to ſay, either by ſymbolical figures or in diſcourſe, that when the dog-ſtar or Anubis appeared with large hawk's wings, that is, with a good holding wind, the water would be *of a ſufficient height*, and Erigone would rejoice, or the harveſt would be plentiful. They on this occaſion called Anubis Dæda-

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lus, which ſignifies *ſufficient height* (*a*), or a ſufficient depth. But if Anubis or the dog-ſtar happened to drop its feathers, that is, if the Eteſian wind happened to fall or be wanting at the riſing of the dog-ſtar, they then called Anubis Meraticar (*b*), which means *the deſpair of the huſbandman*, or *ſad news for the huſbandman*. They farther added, that Erigone could not be comforted under this accident, that ſhe ſtarved and loſt all manner of hope. Theſe ideas and images carried over into Crete and Attica, aſſumed there two new forms, and became the ſubject matter of two hiſtories.

In Crete, the Dædalus or the Anubis whoſe flying ſubſiſts, and the Merat-icar or the Anubis whoſe feathers drop, became the ſubject of the admirable hiſtory, according to which Dædalus made, both for himſelf and his ſon, wings that preſerved the one, but could not ſave the other. If Dædalus in the ſequel of the fable flies from Crete to Sicily; if Minos the king of Crete, who, they ſay, was angry with him, purſues him to his very iſland; if he builds for his diverſion the fine city of Minoa in Sicily; yet neither this nor any other circumſtance can be ſuppoſed the monuments of the paſſage of Minos, who is a mere *ens rationis*, nor of that of Dædalus through thoſe countries. But the ſame names and ſymbols being again found in Sicily and Crete, they indeavoured to make the whole hang together, by means of the fine ſtories, which were long the amuſement, and afterwards the greateſt ſcience of the Greeks. They knew in Sicily, as

(*a*) From די *dai*, *ſufficientia*, *ſatis*. Levit. 5 : 7. and from דלה *dalah*, *attollere*, *exaltare*. Pſ. 31 : 2. Hebraic. or from דל *dal*, *altitudo*, *comes*. דידל *daidal*, Δαίδαλος, or Δαίδαλα, *ſufficiens altitudo*.

(*b*) From מרה *marah*, *bitterneſs*, *grief*. Ruth 1 : 20. or *deſpair*. 2 Sam. 2 : 26. and from איכר *Iccar*, *husbandman*. Jerem. 5 : 23. & Iſai. 61 : 6.

as

well as in Crete, the manes or feaſts and regulations. They uttered the ſame words in the feaſts, without underſtanding their meaning. Theſe were only ſet forms of an habitual ceremonial. They gave new cities names derived from the public worſhip, or from the ceremonies which the people had moſt affection for: And theſe names happening to be the ſame in places very different, they deviſed facts and voyages from one country to another, to draw together and patch up by theſe fantaſtical relations, things which had no manner of connexion with each other. *The* THEOGONY.

Icarus was known in Attica and in the iſlands of the Archipelago: but it was under notions quite different from the Cretian belief. They remembered in theſe iſlands, that Icarus was a husbandman, and they had a confuſed idea of the relation that was between *Mera* and the *dog-ſtar*, when its riſing was not accompanied with the Eteſian winds, and of the deplorable ſtate into which *the fall of Anubis threw Erigone*; that is, of the loſs of the harveſt, when the Eteſian wind did not ſwell the Nile during the dog-days. But having no manner Knowledge of all theſe things, which could be underſtood no where but in Egypt, here follows the hiſtory they contrived for uniting as well as they could all theſe pieces together.

Icarus, they ſaid, was a huſbandman, who had taught the ſhepherds of Attica the art of ſowing, of planting the vine and making wines. Thoſe who had not as yet drank of this liquor, ſeeing the extravagances of others in their drunken fits, killed Icarus, being perſuaded that he had poiſoned their friends. *His dog Mera* came howling to acquaint Erigone the daughter of Icarus with his death. She was then reduced to the utmoſt poverty, and died for grief. *Mera* being inconſoleable, died likewiſe

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wiſe near the body of Erigone. But Jupiter, pitying their diſaſter, placed the dog in the heaven, where he is known under the name of the dog-ſtar. He alſo put the young maid there under the name of *the virgin bearing ears of corn*, and her father Icarus under the name of *Arcturus*. *After the death of Icarus, the Eteſian winds no longer blew at the riſing of the dog-ſtar.* But after repeated ſacrifices, the gods at length granted the return of *the northern winds*, or the conſtant blowing of the Eteſian winds, during the forty days that follow the riſing of the dog-ſtar, and are called the dog-days: which brought again abundance upon the earth.

It may be objected, that this hiſtory, notwithſtanding the fabulous notions in it mixt with the objects which concerned Egypt, ſo plainly evidences all I have advanced upon the origine of the gods, that it ſeems contrived on purpoſe to ſerve my turn, and becomes rather ſuſpected on account of the prodigious light it caſts upon the interpretation of the Egyptian figures. But every one, and all the figures I juſt mentioned, are found in the collections of the moſt ancient (*a*) mythologiſts.

From

(*a*) See *Hygini fabulæ*, c. 130. & *Hygini aſtronomic. lib.* 2. *voce Arctophylax. Arati phænomena Germanico Cæſare interprete, voce cânis.* To ſpare the reader the trouble of looking out for theſe collections, I ſhall be content with quoting the paſſage of Hyginus, that may ſuffice: *Nonnulli hoc dixerunt Icarium, Erigones patrem, cui propter juſtitiam & pietatem, exiſtimatur Liber Pater vinum & vitem & uvam tradidiſſe, ut oſtenderet hominibus quomodo ſereretur, & quid ex eo naſceretur, & cum eſſet natum id, quomodo uti oporteret. Qui cum ſeviſſet vitem & —— vinum accepiſſet, ſtatim utres plenos in plauſtrum impoſuiſſe: hac re etiam Booten appellatum. Qui cum perambulans Atticorum fines paſtoribus oſtenderet, nonnulli eorum aviditate pleni, novo genere potus inducti ſomno conſopiuntur. Atque ut alii aliam ſe in partem rejiciunt, ut ſemi-*

mortua

From the hiſtory of Dædalus and that of our two Icarii, we may eaſily judge how ſuſpicious a foundation fable is, and how many miſtakes we are liable to, in pretending to find ſomething hiſtorical in it, ſince the perſonages it mentions have as little reality in them as their adventures. *The* THEOGONY.

However, it is not altogether ſo eaſy to believe, that Dædalus is nothing more than an Egyptian emblem, converted, as many others have been, into a perſonage whoſe hiſtory is a ſeries of extraordinary events. For do we not diſtinguiſh what is hiſtorical among the fables and the marvellous, which the Phenicians and the Greeks were ſo very fond of? All the ancients agree, that Dædalus was an ingenious architect. They aſcribe to him the

mortua membra jactantes, alia ac debebat loquebantur; reliqui eorum arbitrati venenum ab Icario datum paſtoribus, in puteum dejecerunt.—— At Erigone Icarii filia permota deſiderio parentis, cum eum non redire videret, ac perſequi eum conaretur, canis *Icarii,* cui Mera fuerat nomen, *ululans redit ad Erigonem.—— Neque puella timida ſuſpicari debebat, niſi patrem interfectum, qui tot dies ac menſes abeſſet.—— Quod filia ſimul ac vidi, deſperata ſpe, ſolitudine* ac pauperie oppreſſa—*ſuſpendio mortem ſibi conſcivit. Cui mortuæ canis ſpiritu ſuo parentavit—quorum caſum Jupiter miſeratus, in aſtris corpora eorum deformavit. Itaque complures Icarium* Booten, *Erigonem* Virginem *nominaverunt. Canem autem ſua appellatione & ſpecie* caniculam *dixerunt.* Hyginus afterwards recounts the diſaſters which befell the Athenians, as a puniſhment for the murder of Icarius, and the Eſtabliſhment of the expiatory ſacrifices, in which the ſad accident and beggary of Erigone, wandering hither and thither with the dog Mera in queſt of her father, were repreſented. He ſays farther: *Præterea* canicula exoriens *æſtu eorum loca & agros fructibus orbabat—quorum rex Ariſteus, Apollinis & Cyrenes filius— petit a parente quo pacto calamitate civitatem poſſet liberare. Quem Deus jubet multis hoſtiis expiare Icarii mortem & ab Jove petere, ut quo* tempore canicula exoriretur, dies quadraginta ventum daret, *qui æſtum caniculæ moderaretur. Quod juſſum Ariſteus confecit, & a Jove impetravit,* ut Eteſiæ flarent. The ſame tale is found in Nonnus's Dionyſiaca.

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invention of the compaſſes and the ſquare. They farther add, that to him mankind is indebted for ſtatuary: they even characterize the nature of the progreſs which this noble art made under him, by circumſtances which render the thing very credible, *Before Dædalus*, and to his very time, according to Diodorus Siculus (*a*), "Statues had their eyes ſhut, "and their hands cloſe to their ſides. But Dæda-"lus taught men how to give them eyes, to ſepa-"rate their legs, and to clear their hands from "their body. Which procured him the general "admiration." A multitude of other authors witneſs the ancient cuſtom of keeping the feet of the ſtatues incumbered or undiſtinguiſhed, and in appearance but one. Theſe coarſe beginnings, improved by Dædalus, are in a manner aſcertained by many ancient ſtatues. We, for inſtance, may alledge that of Menophis or Memnon, which gave a very audible ſound at the riſing of the ſun, and a croud of others that are met with every where, whoſe feet and hands are really incumbered and cloſe, like a rude and unformed maſs; which ſeems to countenance the hiſtory of this carver.

Theſe are the moſt probable things that can be ſaid towards realizing the hiſtory of Dædalus. But by misfortune, both the hiſtory and the ſtatues with their feet united, become the proof of the origine I here aſſign to Dædalus. The compaſſes and ſquare, of which he is made the inventor, are no other than the compaſſes and ſquare that were put into the

(*a*) Οἱ πρὸ τούτου τεχνῖται κατεσκεύαζον τὰ ἀγάλματα τοῖς μὲν ὄμμασι μεμυκότα (nictitantes), τὰς δὲ χεῖρας ἔχοντα καθειμένας, καὶ ταῖς πλευραῖς κεκολλημένας. Πρῶτος δὲ (Δαίδαλος) ὀμματώσας (oculis ſtatuas inſtruens), καὶ διαβεβηκότα τὰ σκελη ποιήσας, ἔτι δὲ καὶ χεῖρας διατεταμένας ποιὼν εἰκότως ἐθαυμάζετο παρὰ τοῖς ἀνθρώποις. *Diod. Sicul. biblioth. l.* 4.

hands

1. Horus emmailloté et portant La girouette à tête de Huppe l'Equerre, et le Clairon, toutes annonces de la retraite des eaux et de l'Arpentage qui la Suivoit. 2, La Harpye ou la Néoménie concourant avec le retour des insectes destructeurs. 3, Les Charites.

hands of Anubis or Horus, to warn the husbandmen (when the winds had been favourable at the riſing of the dog-ſtar) to be in readineſs to meaſure their lands, to take angles in order to diſtinguiſh them from the lands of others, and to ſow immediately after the ſurveying was over. Thus he was made the inventor of the ſymbolical inſtruments they ſaw in his hands. The ſtatues whoſe hands and feet are frequently ſwathed, and which are found in the cabinets of our virtuoſoes, are no other than the ſtatues of Oſiris, Iſis, and Horus, ſuch as they were preſented to the people at the time of the inundation. There was nothing then to be done, and the inaction was univerſal. The intire ceſſation of the rural works could not be better intimated, than by a Horus ſwathed or deprived of the uſe of his feet by the inundation, and uſing only his arms to point out the meaſure of the water, a vane to ſhew the wind, another inſtrument to take angles, and a horn to proclaim the general ſurveying. It is obſervable, that this figure, being without feet and ſupport, had always a hook on its back, to hang it up by, and hold it faſt in the middle of the aſſembly. This hook, with its button ſometimes rounded off, ſometimes extended to a point, appeared to the *Divine Plato* a portion of a circle accompanied with a trigone, to ſignify the production of the material world, as an emanation of the divine wiſdom, which is the archetype trigone. Theſe ſublime ideas could not be conceived but in proceſs of time: we are, however, ſtill upon the primitive uſe of the hook.

Our immoveable Horus without feet was the natural emblem of the inaction of the Egyptians, from the riſing of the dog-ſtar to the time of the menſuration: and this inaction was to continue all the reſt of the year, whenever the waters happened not to be *of a ſufficient height*. But after the flight of

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Dædalus, that is, after Anubis had, by the assistance of the Etesian winds continuing for a considerable number of days together, procured a competent depth of water, the statues of Isis and Osiris were exposed under a more free and disingaged form. 'The husbandman recovered his eyes, feet and arms; and such is the origine of our admirable statuary. 'Tis true, the Egyptians, in after-times, no longer understanding the meaning of these symbols which the ancient ceremonial caused to be still introduced into their feasts; they affected to find very great mysteries in them, and most particularly multiplied these swadled figures, which had a more mysterious air than the rest; so that they are every where (*a*) to be met with. But their very multitude shews, that they are of later times, and they cannot in the least justify the reality of the history of Dædalus. What the Egyptians pretended to understand by these swathings, is what we have very little regard to. They are only a heap of fillinesses, relating to the idle stories of their gods, or to allegories no less fantastic and modern than the rest.

The reader would justly complain of my silence, should I neglect to answer the objection drawn from the famous statue of Memnon or Menophis, which, according to Philostratus, had its feet together, and spoke or gave a sound at the rising of the sun. Who cannot see, that this is a statue of Horus, historically taken for Menes or Menof, the legislator of Egypt? If it has been said, that this figure had such a sympathy with the sun, this is because Horus in reality had no other destination but that of informing the husbandmen of what they

(*a*) See *the Mensa Isiaca*, and *the collections of father de Montfaucon*.

were

were to do every day in the year. He had nothing to ſay to them during the night. His informations aimed only at directing the works to be done according to the time of every riſing ſun. Thence they took occaſion, firſt in jeſt, and afterwards in earneſt, to ſay, that it was a ſpeaking ſtatue, and that its voice was heard whenever the ſun roſe. *The* THEOGONY.

XXVII.

The Cabiri of Samothracia.

THE three principal figures of the Egyptian ceremonial were carried to Berytus * in Phenicia, and thence into ſeveral iſlands of the Egean ſea (*a*). Their worſhip became very famous, eſpecially in Lemnos (*b*), and in the iſland of Samothracia (*c*), which lies very near it. They were called there the Cabiri (*d*), meaning the powerful gods: and their name of Cabiri, which is Phenician, was as much uſed in Egypt as in Phenicia itſelf: which is a ſtanding proof of the mixture of the Phenician terms with the Egyptian language, if the ground of both be not exactly the ſame.

* *Vid. Euſeb. Præp. Evang. lib.* 1.

The figures of theſe gods being originally deſigned to make up a certain ſenſe, by a collection of ſeveral pieces that very ſeldom meet together, could not but have a very odd, if not a very ridiculous air in the eyes of ſuch as did not underſtand their meaning. Theſe foliages, horns, wings, and ſpheres ſo commonly found on the heads of Oſiris, Iſis and Horus, could not but amaze or raiſe the laughter of ſuch as were not accuſtomed to them.

(*a*) Now the *Archipelago*.
(*b*) Now *Stalimene*.
(*c*) Now *Samandrachi*, at the entrance of the ſtreights of the Dardane.
(*d*) כבירים *Cabbirim, potentes*.

But

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But Herodotus † obſerves, that the Cabiri, as well as the ſame figure of Vulcan, were the diverſion of Cambyſes, when he entered their temple and that of the forging deity.

† *In Thalia, num.* 77.

The principal gods of Samothracia and Imbros, an iſland near the former, were three in number, *viz.* Axieros, Axiocherſa, and Axiocherſos. Mr. Bochart, after having explained very well the origine of theſe words, thought in conformity to the opinion of ſome ancient authors, that he had found the goddeſs Ceres in Axieros, the god Pluto in Axio-Kerſos, and Proſerpina in Axiokerſa. But let us try to find truth in them. Axieros (*a*) or Aſſuerus, whoſe name ſignifies the moderator of the earth, is the name itſelf of Oſiris. Axiokerſos and Axiokerſa (*b*) equally ſignify *the bridle of the havock*, or the rule of the inundation, and are applicable in the ſame ſenſe either to a man or a woman. Who can here miſtake the figures of Oſiris, Iſis, and Horus, which taught the people the method of providing againſt the devaſtations of the water? But then we often find in authors, that the Cabiri were Jupiter, Ceres, and Bacchus or young Dionyſus.

They often add to theſe a fourth god, whom they ſometimes call Mercury, ſometimes Camilus or Caſmilus and Camillus, which among the Hetrurians and in Latium ſignified a miniſter or a meſſenger. In all which it is plain, that we again meet with the four principal keys of the ancient Egyptian writing, changed on account of their human figure into ſo many *tutelar and powerful* gods.

(*a*) אחזי ארץ *Ochoſi-eres, Oſiris, dominium terræ.*

(*b*) אחזי קרץ *Ochoſi-keres,* or *Axiokerſos, dominium excidii, frænum diluvii.*

XXVIII.

Apollo, the Muſes, and the Graces.

NOTWITHSTANDING the variety which the caprice of private men and the difference of taſtes have introduced into the Egyptian ceremonial, and among the ſigns that ſerved to proclaim whatever was of concern to the public, we find every where the ſame grounds, becauſe the wants of all men were the ſame, and their practices were founded on theſe wants. After the ſenſe of thoſe emblems had been ſo far perverted as to change the ſignificant figures into ſo many deities ſolely imployed about ſupplying all the wants of the Egyptians, or informing them of all their concerns; each province paid ſpecial worſhip to one or the other of theſe figures. Some towns on the contrary affected to unite almoſt all of them together. For inſtance, in ſome places they honoured the Horus Apollo, who having laid aſide his arrows takes his lyre, refreſhes himſelf after his labours, and rejoices for having no enemy left. This ſo very plain a ſymbol of the feaſts and of the repoſe which huſbandry injoys in Egypt during the months of December, January, July, Auguſt, and September, having been taken for a deity preſiding over harmony; the other figures which attended him to denote the ſeveral circumſtances of each ſeaſon, were taken in a ſenſe agreeable to the notion they had framed to themſelves of Apollo. The nine Iſis's which proclaimed the neomeniæ, or the firſt days of every one of the nine months, during which Egypt is freed from the inundation, bore in their hands ſymbols peculiar or ſuitable to each of theſe months; as for inſtance a pair of compaſſes,

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compaſſes, a flute, a trumpet, a maſk, or ſome other attribute, to denote the feaſt that preceded the ſurveying of the lands that had been overflowed; that in which they blew in a horn to go upon ſome warlike or venatical expedition; that at which people put on maſks, to repreſent the ancient ſtate of mankind; or ſome other famous ſolemnity. All theſe figures in reality informed men of what they were to do. They had a general confuſed remembrance that theſe were their functions. But being once become goddeſſes, people imagined that they had the ſuperintendance of muſick, geometry, aſtronomy and of all ſciences. They were reunited in a chorus to the muſician Apollo; and inſtead of ſeeing in the inſtruments they bore the peculiar characters of the feaſts and works of each month, men took them for the ſpecifick marks of all fine and delicate arts, and even helped on this fancy, by adding a part of the emblems. They were called in Egypt the Nine Muſes; which ſignifies the nine months *reſcued from the waters*, or *delivered from the inundation:* an etymology whoſe exactneſs is demonſtrated by the name of Moſes or Moſe, which ſignifies *ſaved from the waters*, *diſingaged*, *freed from the waters (a)*. Such was the common name they always retained. But the Greeks, among whom this chorus of deities was introduced, gave each of them a proper name. Thoſe names taken out of their language, conformably to the ridiculous notions they entertained of theſe figures, are no manner of information to us, and are not worth our tranſlating. Near the nine Iſis's that denoted the nine months in which people might go up and

(*a*) Exod. 2: 10. We again ſee here a proof of the analogy of the Egyptian with the Phenician language, though the difference of the pronunciation, and ſome other alterations, made them two diſtinct languages.

down,

down, and act at liberty, appeared also the three Isis's, that represented the three months during which the water remained on the plains, and hindered the free correspondence of one city with another. They were drawn sometimes in swathings, and incapable of making any use of either their feet or arms; sometimes half-women and half-lizards, or half-fishes; because men must then remain on the land by the water-side. In fine, (and this last form was more to the liking of the Greeks) they were represented as three idle sisters, without any attribute, holding one another by the hand; because they denoted the inaction of the three months of inundation, that succeeded each other without interruption. And as these three months broke off the ordinary correspondence of one city with another, at a time when they had not as yet raised the magnificent causeways that have since been made; the three Isis's proclaiming the neomeniæ, of these months of total separation, were called *Cheritout* (*a*), that is, *the divorce*, the time of *the separation*. This word had a relation of sound with the word *charites*, which in Greek signifies sometimes *the thanksgivings*, sometimes *the favours*, or *a courteous behaviour*. Which gave occasion to the Greek poets to imagine, that these three goddesses presided over gratitude and outward charms. *The* THEOGONY.

Notwithstanding all the care every city had taken in the month of June to supply itself with necessary provisions, they could not on many occasions do without the assistance of each other, and they had recourse to the conveniency of barks and sails. The bark with its sail was represented in

(*a*) From כרת *charat*, *abscindere*, comes כריתות *cheritout*, *repudium*, *scissio*, the interruption of commerce. See the word *Cheritout*. Isai. 50: 1. & Deut. 24: 1.

Egypt

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Egypt and Phenicia under the figure of a winged ſteed. On this account it was that the people of Cadiz, who were originally of Phenician extraction, anciently gave a ſhip, whether large or ſmall, the name of a horſe (*a*); and ſpeaking of their barks, they called them their horſes. What can be then the meaning of Pegaſus, or the winged horſe, ſet by the ſide of the three Graces and the nine Muſes? If theſe goddeſſes preſide over gratitude and the ſciences, our winged horſe becomes unintelligible. But if our Charites are the three months of ſeparation, or the interruption of the free correſpondence of one city with another, in this caſe indeed Pegaſus comes in to our aſſiſtance; and if the nine Muſes are the nine figures that publiſh what is to be done during the nine months in which is Egypt freed from the waters, then is the winged horſe a ſymbol of navigation, which warned the people of providing a boat againſt the time of the inundation. They therefore gave this figure the name of Pegaſus, which ſignifies *the conveniency of a courſer* (*b*), or, according

(*a*) Γαδειτῶν . . . . τὰς μὲν ἐμπόρους μεγάλα σκάλεων πλοῖα, τὰς δὲ πένητας μικρὰ, ἃ καλεῦν ἵππους.

Gaditanorum mercatores ingentibus uti navibus, pauperes parvis, quas equos appellent. Strab. geograph. l. 2. p. 99. edit. Reg.

(*a*) From פגע *pega, occurſus, aditus*; and from סוס *ſus, equus, navis,* comes פגעסוס *pegaſus, itus navicularum.* The head of a ſteed put on the ſhoulders of Iſis *, with a fiſh in one hand and a dove in the other, was evidently the proclamation of a feaſt which opened the navigation, when the ſun left the ſign piſces and brought on the Zephyrs, the gentleneſs of which was denoted by the dove. The Athenians had an ancient ſculpture, wherein Iſis was ſeen accompanied with an olive-tree, and Neptune with a horſe. On this they built the fable of the conteſt Pallas-Athene had with Neptune, to know who of them ſhould make the finer preſent to the new town, and thereby have the privilege of naming it. Whence it happened, that the olive tree, being of greater uſe than the horſe,

* *Pauſan. in Arcad.*

according to the ſtyle of the Phenician people teſtified by Strabo, *the conveniency of navigation.* *The* THEOGONY.

An Egyptian or Phenician colony, that had all theſe figures in the ceremonial of its religion, brought them along with it to Phocis in the neighbourhood of mount Parnaſſus and of Delphos. They had for certain no longer any meaning there, being no way related to any thing belonging to that country. But they had been long honoured, together with their preſident Apollo, as ſo many bountiful deities: which was ſufficient to perpetuate the uſe of theſe figures, and of the pretty ſtories which had been deviſed to account for all.

It will not be improper, in order to ſtrengthen what has been ſaid, to obſerve, that in the ancient figures the three Graces are often ſeen under the conduct of Mercury, becauſe the riſing of the dog-ſtar in Egypt is ſucceeded by the three months of inundation; and the nine Muſes under the conduct of Apollo, becauſe Horus, or working, makes its uſe and benefit of the nine following months.

But why did this Apollo pronounce oracles, and foretel future events? This was its firſt deſtination and appointment. Horus ſerved only to inform people by his attributes, of what was to be done or expected according to the winds and years. People never forgot, that theſe figures were the ſigns and regulations that guided the works of man: but The oracle of Delphos.

horſe, the goddeſs remained victorious. But the meaning of this ſculpture is quite plain. It ſignified, either the two means the Athenians had of ſubſiſting, *viz.* agriculture and navigation; or the preference they were to give agriculture over navigation. Two or three inſtances of this kind will caſt a ſufficient light upon all theſe ancient figures, of which Pauſanias gives us a particular account in his deſcription of Greece, together with the fables that were the conſequences of them.

when

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when they were once made gods; inſtead of looking upon them as convenient indications and tokens, whereby perſons of great experience regulated the works of the people, and beforehand pointed out to them what was to be done from one month to another, they fancied that theſe figures were acquainted with future events, and gave informations about them. This matter of the divination, being of very great importance, requires a chapter apart *.

* *See the next Volume.*

The terms of Hippocrene, Aganippe, Caſtalia, Parnaſſus, Helicon, and the like, relating to the particularities and beauties of Phocis, their explication would be quite foreign to our ſubject.

XXIX.

The Furies, the Parcæ and the Harpies.

THE diſtribution we have juſt ſeen of the twelve Iſis's into three Charites or idle nymphs led by Mercury, and nine other active nymphs conducted by Horus, is ſtill confirmed by another diviſion, which, though quite different from the former, has yet an exact relation to it. The diſtribution intended is that of three Graces, three Furies, three Parcæ, and three Harpies. This other dozen is ſtill nothing more than the ſeries of the Egyptian months, characterized according to the ſeaſons.

The Charites, as we juſt ſaw, are the Iſis's or marks of the months of July, Auguſt, and September.

The Furies or Eumenides, with their heads incompaſſed with ſerpents, and a torch in their hand, appeared to the Greeks fit for nothing but to torment the wicked in Tartarus: and ſuch is indeed the imployment given them by the poets, except

1. La Parque. ou l'annonce de la Tisseranderie. 2. La Sirène, ou l'annonce des mois d'inondation et de repos. 3, L'Eumenide. ou la furie, annonce du pressurage. 4, Les Serpens Symboles de Subsistance. 5, La torche Symbole d'un Sacrifice. 6, Les Cailles Symbole de Salut et d'abondance, ce qui acheve de fixer le sen de cette Figure.

except when they cauſe them to quit the infernal abodes, to come upon earth and ſuggeſt ſome enormity, or to incline nations to madneſs. *The* THEOGONY.

All theſe fables are grounded on their figure: but the intention of the inſtitution is quite different. Theſe figures are the ſame with the Gorgones or the Meduſa, and ſignified nothing but the three moons of autumn, which are, as it were, *the nurſes* of Egypt, both on account of the drink brewed at that time, and of the *preſſing* of the grapes, olives, and apples. The meaning of the ſerpents is well known. The torches marked out the proviſions people were then warned to make of reſiny woods, and the like, to prevent the return of cold, and light the works by night. As to the names of the three moons of this ſeaſon, they related to the liquors they afford in Egypt. The name of *Furies* (*a*) ſignified *the preſſes*, and that of *Eumenides* (*b*) ſignified *the nurſes*.

The Parcæ are the three months of January, February, and March. They are three ſpinſters in Egypt as well as in Greece. They put into their hands the weavers beam, the diſtaff, the ſpindle, ſciſſars, or ſome ſuch other inſtruments having an affinity to the making thread or cloth, which never was carried brisker on than in theſe three months; whence they were called *parc*, which name ſignifies *the cloth*, or *a curtain*, or *the ſail of a ſhip* (*c*).

The Greeks underſtanding nothing of the work of theſe three pretended goddeſſes, aſcribed to them

(*a*) From פור *fur torcular*. פורים *furim, torcularia*. Whence the Latins made their *furiæ*.

(*b* From אמן *aman, nutrire*. אמנות *omenoth, nutrices*. See Ruth 4: 16. Thence the Greeks made the word Εὐμενίδες, *the Eumenides, the well-affected*. Which does not in the leaſt agree with the functions aſcribed to them.

(*c*, פרך *parc*; and פרכת *paroket, tela, velum*. Exod. 26: 31.

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the functions of ſpinning out of man's life, and of cutting without remorſe the thread of ſuch, whoſe ticket ſhall be drawn out of the fatal urn, wherein our names are thrown, and inceſſantly toſſed together. It would have been difficult to contrive any thing more *a-propos*, upon a ſubject they underſtood nothing of.

The three moons of April, May, and June, eſpecially the laſt two, being ſubject to ſtormy winds, that ſometimes laid waſte whole plains of olive-trees, and to bring graſshoppers and maybugs from the lower end of Africa, that ravaged and ſpoiled every thing; the ancient Egyptians gave the three Iſis's that proclaimed theſe three moons, a female face, with the body and claws of voracious birds. Now birds were the ordinary key of the ſignification of the winds, and the name of Harpyes, which they gave theſe winds, like all the foremention-ed, had nothing myſterious in it. It ſignified *the graſshoppers* (*a*), or *the gnawing inſects*, which theſe winds hatch and bring.

XXX.

Bellerophon, Perſeus, Andromeda.

I DOUBT not but my reader is ſurprized to find the Harpyes changed into inſects, to ſee the Furies become the public marks of the preſſing of olives, and to meet with the ſymbol of navigation upon the rocks of mount Parnaſſus: but the ſingularity of the uſe made of the Egyptian figures, does not prove that my principle is wrong applied. It only ſhews how abſurd idolatry is; and that theſe

(*a*) From ערב *haroph* or *harop*, which the Latin tranſlation of the bible has rendered *muſca graviſſima*, the moſt miſchievous of inſects Exod. 8: 24.

figures,

figures, when once diverted from their primitive signification, lead men from one extravagance to another. *The* THEOGONY.

The fables of Bellerophon and Perſeus naturally come after that of Pegaſus, ſince this laſt was ridden by Bellerophon when he went to attack the frightful chimæra, and by Perſeus when he flew to the help of Andromeda expoſed to be devoured by a monſter.

Both theſe fables are not, like the preceding, grounded upon public ſigns converted into ſo many gods; but upon certain turns of the vulgar tongue, and upon the particularities of certain countries. To account for the chimæra which laid waſte Lycia, and was made up of a lion's head, the body of a wild goat, and the tail of a ſerpent, Mr. Bochart has had recourſe to ſeveral paſſages of Plutarch (*a*), Theodoret (*b*), and Euſebius (*c*), wherein he finds, that three princes of the Solymi, or three miſchievous gods, laid waſte the country next to mount Taurus. Their names, which he finds altered and differently quoted, being rectified in one of theſe texts by means of the other two, are Arſale, Arius, and Troſibis. Arſale ſignifies a wild goat, Arius a Lion, and Roſibis the head of a ſerpent. He is of opinion, that they were the names of three men, that gave birth to the imagination of the monſter called chimæra (*d*) or wild goat, becauſe they aſſigned it the body of this animal. We may make our advantage of this hint, without altering any thing in the name of Troſibis, the firſt letter of which Mr. Bochart retrenches. We may make a very different uſe of the whole from what he applies it to. Troſibis (*e*) ſignifying *the bad quality*

(*a*) *De Orac. Def.*
(*b*) *Lib.* 3. *Therapeut.*
(*c*) *Lib.* 3. *Prep. Ev.*
(*d*) χιμαίρα, *a wild goat.*
(*e*) From רזה *raza, emaciare, extenuare*, whence comes תרזה

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quality of the foods, or the want of victuals; it is eaſy to ſee what gave birth to the fable. The colony eſtabliſhed in Lycia had for its enemies *exceſſive heats*, then *a ſevere cold*, cauſed by the neighbourhood of mount Taurus, and finally *bad foods*, and a general want. They called the heats *the lion*, which is the ſign by which they are characterized. They called winter *the chimæra* or capricorn: this again is the characteriſtick of that ſeaſon. Their third enemy Troſibis *bad food*, ſignifying alſo *the tail of the ſerpent*; they made of all theſe pieces a monſter conſiſting of a lion's head, the body of a wild goat, and a ſerpent's tail (*a*). But what ſhall we do with Bellerophon? ſhall we go and look for his family in Corinth (*b*), and try to fix in the Julian period the exact date of his adventures? Bellerophon and his winged horſe are nothing more than a bark, or the aſſiſtance of navigation, which brought the Lycian colony refreſhments, cloaths, and wholſome food. Bellerophon ſignifies literally *wholſome foods*, or *proviſions to reſtore the health of the inhabitants* (*c*).

The fable of Perſeus and Andromeda likewiſe is no more than a popular way of ſpeaking turned into a fable. It was an ordinary turn of the Hebrew and Phenician languages, to ſay, that a city or country was the daughter of the rocks, deſarts,

תרזה *troza, macies, conſumptio,* & *pars tenuiſſima*, and from חויא *hebi* or *hevi, vita, victus*, ſerpens, anguilla, comes חרזהויא *troſevi*, or *troſibi*, which equally ſignifies *tenuitas victus*, ſcarcity of victuals, or *pars tenuiſſima ſerpentis*, the tail of the eel.

(*a*) Πρόσθεν λέων, ὀπίσθεν δὲ δράκων, μέσσῃ δὲ χίμαιρα. *Iliad. Z.*

(*b*) See *Homer ibid.* & Pauſan. *in Corinth.*

(*c*) From בליל *belil, pabulum*, food, and from רפואה *repoah, ſanatio*, reſtoration and recovery; or רפאן *rophen, ſanans* and *ſanitas*; comes בללרפאן *Bellerophon, pabulum ſanationis.*

rivers,

J. P. Le Bas F. M

Bellerophon et la Chimère.

On pouroit croire conformement à cette antique, que la Chimère est provenue du Symbole des secours que la Navigation procure aux hommes par les transports de blé, laine, et betail après la tonte et la moisson qui se font sous le Signe du Lion.

rivers, or mountains that ſurround her or that were incloſed within her walls. Thus Jeruſalem is often called *the daughter of Sion*, that is, *the daughter of drought*, or *the daughter of the barren hills* contained within its compaſs. Paleſtine properly ſo called, according to Strabo (*a*), was nothing more than a *long* maritime *coaſt*, conſiſting of rocks and a ſandy flat ſhore. It was bordered with ſteep rocks, from Joppe or Japha (almoſt its only port) quite down to Gaza. The reſt, as you go along the edge of Arabia Petrea down to the lake Sirbonis and mount Caſſius, according to the ſame Strabo, was only a ſteril ſandy (*b*) ſhore, where the inundation that covered Egypt *terminated*, dying as it were among theſe ſands. Thence, ſpeaking of this long coaſt, they ſaid that it was the daughter of Cepheus (*c*) and Caſſiobe (*d*). Every body knows that Cepha ſignifies a ſtone. Mount Caſſius, to the foot of which the inundation of the Nile extended, a little above the ancient *Peluſium* or the modern *Damietta*, derives its name from a word which ſignifies *the bound* or term of *this inundation*. And it was becauſe the lake *Sirbonis*, which is near it, was ſtill full of the remains of the inundation when Egypt was quite dry, that they ſaid Typho went to die in this lake. It was even ſo full of bitumen and of oily or combuſtible matters, that they imagined Jupiter had there pierced Typhon with a thunderbolt, which had filled all this great moraſs with ſulphur. The ancient name of Typhon was *ob*, ſwelling, overflowing: whence the ſandy coaſt near the tomb of Typhon and mount Caſſius was

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(*a*) *Geogr. l.* 18. *p.* 759. *edit. Reg.*

(*b*) Ἀπὸ Γάζης λυπρὰ πᾶσα καὶ ἀμμώδης. *Ibid.*

(*c*) כיפא *cepha, petra.*

(*d*) From קצי *caſſi, terminus*, and from אוב *ob, hoſtis* pyton or overflowing. קציאוב *caſſiob, terminus pytonis.*

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called Caſſiobe, *the bound of the inundation.* The whole coaſt, which extended from that place beyond Joppe, was but a *long ridge* (of mountains) of no great breadth. Now if you would ſay in Phenician a long coaſt, *a long chain or ridge*, you would call it Andromeda (*a*). To make good this narrow ſituation of the Philiſtines, the reader may call to his remembrance, that the Idumeans inhabited the ſouthern part of that country, and that after the expulſion of the Chanaanites, the tribes of Juda, Dan, and Simeon, extended themſelves to the very gates of the towns of Joppe, Azot, Aſcalon, and Gaza, which were near the main ſea. How could then the Philiſtines draw their ſubſiſtence from the ſouthern ſands, or from the rocks of the coaſt of Joppe? they were expoſed to the moſt cruel of enemies, even famine. Paleſtine would have been undone, had it not been for the aſſiſtance of the barks and pilots that went to Pharos and Sais, to fetch them corn, olives, oil, vegetables, and proviſions of all kinds. We have already ſeen, that a bark in the vulgar tongue was called *a horſe:* we may confidently add farther, that a pilot was called *Perſeus* (*b*), which means a runner, *a horſeman:* and to characterize the places whither the barks of Joppe went to fetch their proviſions, and thoſe which were the only reſource of Paleſtine; they not only painted the figure of a horſe upon the barks, as Strabo informs us was done upon the ſtern of the Phenician ſhips (*c*); but there was beſides the winged horſe (the natural

(*a*) From אדר *adar*, great, and from מד *mad*, meaſure, liſt, they have made אדרמד *Adromad*, the long coaſt.

(*b*) פרש *paraſh*, or *pereſh*, *eques*.

(*c*) Ἃ καλεῖν ἵππους ἐπὶ ἐν τῇ ταῖς πρώραις ἐπισήμων. *Quas (naves) equos appellent a proræ inſignibus.* Ibid.

emblem

emblem of navigation) a horſeman bearing the peculiar ſymbol and as it were the arms of the city of Sais. This was *the Meduſa* of which we have given the explication in another place. I hope the reader now underſtands what Andromeda, daughter of Cepheus and Caſſiobe, means, who was expoſed to a cruel monſter on the rocks of Joppe, and delivered by a flying rider, to whom the goddeſs of Sais had lent the frightful head of Meduſa, to turn all his enemies into ſtone with terror. Tho' the marvellous was carried a little too far in this fable, they nevertheleſs took it for a real hiſtory: and leſt it ſhould be queſtioned (*a*), the inhabitants of Joppe ſhewed the links and remains of the chain that ſerved to faſten the unfortunate Andromeda to the rock, to ſatisfy the nymphs of the ſea, to whom Caſſiopeia had dared to prefer herſelf.

XXXI.

Nyobe.

NYOBE, the poets ſay, proud of her own fruitfulneſs, inſulted Latona: but Apollo puniſhed her by ſlaying her fourteen children with his arrows. She never could be comforted; and the gods out of compaſſion changed her into a rock. We already know Latona *; nor is Nyobe harder to be known. Latona or the Lizard ſignified the retreat of the Egyptians to the higher grounds. Nyobe ſignifies the ſojourn of the Enemy (*b*), or of the river overflowing the plain. The inſult Nyobe gives Latona is the neceſſity ſhe lays

* *V. ſupr. art.* VIII.

(*a*) See *Joſeph. de Bell. Jud. lib.* 4. & *Plin. Hiſt. Nat. lib.* 5. *cap.* 13.

(*b*) From נוה *nuah*, *habitare*, to ſojourn; and from אוב *ob*, *exundatio*, *tumor*, comes נויאוה *Nyob*, *mora exundationis*.

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the Egyptians under of flying like amphibious animals, to terraſſes ſurrounded with water. The fourteen children of Nyobe are the fourteen cubits that mark the ſeveral increaſes of the Nile *. Theſe fourteen cubits are ſtill ſeen repreſented by fourteen children, diſpoſed one above another upon the feet and arms of the figure of the Nile now ſtanding in the Tuileries. Horus-Apollo, who kills them with his arrows, denotes labour overcoming theſe obſtacles, by peacefully ſowing after the retiring of the waters, and having no longer any thing to do under the ſign of Sagittary, or any rain or ſtorm to apprehend till the harveſt to be made in April. Nyobe, in ſhort, is changed into a ſtone. Here lies the equivocation. The ſojourn of the enemy becomes *the preſervation* (ſalus) of Egypt, *Selav*. But the ſame word diſguiſed by a ſlight alteration into that of *Selaw* (*a*), ſignifies a ſtone. Underſtanding no longer what was meant by the mother of the fourteen children changed into preſervation, or become the preſervation of Egypt, they metamorphoſed her into a rock, and her eyes into two fountains, that continue to ſhed tears for the death of her dear family. And this, to be ſure, was much more moving.

* *Strab. Geog. l.* 17.

XXXII.

The Argonauts.

THE inhabitants of Colchis were a very ancient colony of Egypt. Almoſt all the authors aſſert it (*b*), and, according to Herodotus *, the proof

* *In Euterp. num.* 36.

(*a*) שלו *ſhelav, ſalus.* שלע *ſhelaw, ſilex.* *Perieget. verſ.* 689. *Valer. Flacc. Argonaut. l.* 5. *v.* 420. &c.

(*b*) *Herodot. lib.* 2. *Dionyſ.*

of

of it was found in ſeveral ſtrokes of reſemblance which could not be miſtaken. They were tawny, and had frizzled hair like the Egyptians. They retained the uſe of circumciſion, which both nations looked upon not as an act of religion, but as a wholſome practice, according to Herodotus. Very likely they had admitted this cuſtom even from the time of Joſeph among them, and when his family was as yet in the favour of the Egyptians, from the recent remembrance of their preſervation, for which all Egypt was indebted to him. The Colchi ſpoke the ſame language, and had the ſame cuſtoms as the Egyptians; and in particular, they, like the Egyptians, applied themſelves to the working in flax. Strabo (*a*) mentions the ſame tokens of the origine he aſcribes to them, and adds beſides, a circumſtance, which we are chiefly concerned to obſerve, *viz.* (*b*) that their country produced abundance of flax, hemp, wax, and pitch: that the manufacture of their flax (linourgia) was famous, and their cloths exported into all countries. On the other hand, every one knows, that the river Phaſis, which croſſed the country of Colchis, carried away gold duſt, which people went to collect on its ſhores with ſheep-skins or hairy ſtuffs, as the thing is ſtill practiſed, becauſe the particles of gold intangle themſelves within the hair, and ſtick there. This ſmall number of circumſtances peculiar to Colchis, is all we wanted to account for the celebrated fable of the Argonauts.

The THEOGONY.

The Colchi having the ſame cuſtoms as the Egyptians, they undoubtedly proclaimed general

(*a*) *Geogr. lib.* 2. *pag.* 498. *edit. Reg.*

(*b*) Ἀγαθὴ δ' ἐστὶν ἡ χώρα··· λίνον τε ποιεῖ πολὺ καὶ κάναβιν, καὶ κηρὸν, καὶ πίσσαν. ἡ δὲ λινουργία καὶ τεθρύλληται.

works

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works by public marks, to fix both the beginning and duration of them. Their river improved not the lands, as did the Nile in Egypt. But at certain ſeaſons, it brought down to its ſhores gold-ſand, or particles of gold, the collection whereof inriched the inhabitants, and contributed to their *ſubſtance*. When the time proper for this collection was come, it became the people's great concern, not to ſuffer this precious matter to be carried down into the ſea. They were then obliged to diſperſe themſelves in due time along the ſhores of the Phaſis, and in all haſte to ſpread round the rocks, under the roots of large trees, and in all the creeks of the river, ſheep-skins with their wool ſtill on them, to ſtop the gold-duſt. The time appointed for this very important work was proclaimed by a cork, a publick mark, or a ſtandard; which laſt was a fleece accompanied by a ſerpent. They ſhewed a fleece: and what ſign could be more natural in a caſe like this? It was named the golden fleece; and every body is ſenſible of the reaſon of it. It was accompanied with the figure of a ſerpent, the ordinary ſymbol of whatever contributed to the ſubſiſtence or proſperity of the inhabitants.

When the ſearch after the gold-ſand was over, and the people were to be recalled to a more neceſſary work, ſuch as was the ſpinning of flax, and the making of cloth, they then changed the public enſign. The Iſis, that proclaimed one of the laſt neomeniæ of autumn, had by her ſide the inſect that works a kind of cloth; or ſhe bore in her hand a diſtaff, a ſpindle, a weaver's ſhuttle, or any other attribute fit to mark out at once the feaſt of the new-month, and the time of *watching* or night-working. This Iſis was called Argonetoun,

toun, or Aragnathene (*a*), *the making of thread*, or Argoni and Argonioth, *the work of the ſhuttle* (*b*). *The* THEOGONY.

The name of Aragnathene, and the ſight of the ſpider by the ſide of the pretended goddeſs, gave birth to the fable of the diſpute between Pallas and Arachne, who was changed into a ſpider, for having compared her own thread or cloth with the needleworks of Minerva. When the Greeks, who went to buy ropes and cloth in Colchis, would pronounce her other name, they ſaid *Argonaus*, which, in their language ſignifies the ſhip Argo. When they inquired of the Colchi, what the bark was which Iſis bore in her hand, (for the weaver's ſhuttle has in reality the figure as well as the name of a bark) the Colchi very likely anſwered, that this bark ſerved to regulate the people; that every body conſulted it, and that it informed men of what they were to do. This is the firſt foundation of the fable of the ſhip *Argo*, that gave anſwers to all ſuch as went to conſult it. But who ſhall go aboard our ſhip, and to what uſe ſhall it be applied? The reſt of the fable is to be found in the ordinary ſtyle of the inhabitants of Colchis. They undoubtedly uſed to ſay, that the golden fleece, and the ſerpent its guardian, were carried away by the arrival of the watchings or nightly works, and of ſleep made ſubject to a certain rule: which ſignifies that people neglected the ſearch after the gold-duſt, when the time of watching a great part of the night to forward the making of thread and cloth was come. For which purpoſe people muſt *regulate their ſleep*,

(*a*) From ארג *arag*, *texere*, to work; and from אמון *etoun*, *fumis*, *hcium*, *filum*, they made ארגנאמון *argonetoun*, the making of thread.

(*b*) From ארג *arag*; and from אני *oni*, *navis*, they made ארגאניות *argonioth*, *opus navicularum*, *opus textrinum*, the work of the ſhuttles, the making of cloth.

and

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and fix the *meaſure* of it. People were no longer allowed to ſleep when they pleaſed: every body was ſubject to a *meaſure*, to a certain hour, to a *rule*. This *meaſure of the ſleep* was at that time the main affair of the people, and they ſpoke of nothing elſe. The Greeks always hearing the words of *Jaſon* (*a*), which ſignifies *ſleep*, and of *Mad* or Mideh, which ſignifies the *rule*: hearing beſides, that *Jaſon*, guided by *Mideh*, carried away the golden fleece; they invented the voyage of the ſhip Argo from the coaſts of Greece to the mouth of the river Phaſis, and the conqueſt of the golden fleece, with the defeat of the terrible dragon that kept it, by Jaſon, who had found means to get into the favour of *Medea*, and to put himſelf under her conduct, the better to gain his ends. It is enough for us to have ſeen the firſt draught of the fable; the ornaments added thereto by the imagination of poets, or of idle navigators, are no part of our ſubject matter.

XXXIII.

Argus.

THE explication of the foregoing fable aſſiſts us in the underſtanding another, which, puerile as it is, has often exerciſed the greateſt poets and the beſt painters; I mean the fable of Argus.

Juno provoked at the conduct of her husband, took from him fair Iſis, and having turned her into a heifer, committed her to the vigilance of Argus, who had a hundred eyes, ſome of which were awake, while the reſt ſlept. But Mercury being willing to reſcue the heifer out of the hands

(*a*) From ישון *Jaſhon, dormire*; and from מד *mad* or מדה *mideh, menſura, norma communis.*

of

of Argus, by his ſongs lulled all the eyes of the guardian aſleep, and carried off Iſis. What can this tale relate to? If I am not miſtaken, the origine of it is this: *The* THEOGONY.

Weaving was famous at Athens, in the iſland Amorgos (*a*), and in Colchis, as well as in Egypt. But the ſeaſon for this work was not the ſame in thoſe different countries. In Egypt, they were very buſy about public works, ſuch as the ſcouring of the canals, hay-making, harveſt, and the threſhing of corn, during the months of February, March, April and May. On the contrary, at Athens, Amorgos, and in Colchis, they went on, during thoſe months, with the manufacture of thread and cloth, which they had begun even before the winter; and they laid aſide the diſtaff and ſhuttle in June, to cut down firſt their hay, and then their harveſt.

If the inhabitants of Colchis had the ſame cuſtoms as the Egyptians, which is not to be doubted; Iſis, the ſymbol of feaſts, when ſhe proclaimed the neomeniæ, and other ſolemnities of the winter and the ſpring, was attended by a Horus, fit to characterize the kind of work which was to laſt for ſix months together. This figure was then covered all over with eyes, to mark out the peculiar kind of work which is done by night: and it was becauſe this Horus intimated the neceſſity of watching to forward the making of cloth, that he was called *Argus*, which means *the weavers work* (*b*). The Iſis, after having quitted the horns of the wild goat, whereby ſhe denoted the winter, aſſumed during

(*a*) An iſland in the Ægean Sea, thus called from אם am, mater; and from ארגים *Orgim, texentes*. The mother of weavers.

(*b*) ארגות *argoth* or *argos*, *opus textrinum*, the weavers work. Thence are derived the words ἔργον *ergon*, *opus*, and ἐργία, *&c.* generally uſed to expreſs all kinds of works, that of ſpinning and making of cloth being the moſt common.

the

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the whole ſpring thoſe of a heifer, becauſe it is properly the paſſing of the ſun under the ſign of the bull, that conſtitutes in the temperate zone the true beauty of that delightful ſeaſon. The vernal Iſis, the handſome heifer, thus remained ſeveral months together under the eyes of Argus, or by the ſide of the open-eyed Horus, till the latter was removed, and the heifer carried away by Mercury; that is, till the nightly works, ſpinning and the making of cloth, were over, by the riſing of the dog-ſtar or Anubis. The people jeſting upon theſe figures, forged the fable of Iſis changed into a heifer, of her guardian Argus, and of the notable exploit of Mercury, who on this account was ſurnamed Argiphontes, the murderer of Argus. We find in Pierius, that the Egyptians gave alſo the name of Argus to the peacock that was by the ſide of Juno or Iſis; and in the mythologiſts, that Juno, after the death of Argus, took the eyes he had about him, and therewith imbelliſhed the tail of the bird that was conſecrated to her. This peacock placed near Iſis, is only an attribute fit to denote the beginning of the nightly works, by an agreeable imitation either of the ſtarry heaven, or rather of a multitude of eyes kept inceſſantly open. The name of Argus, *viz.* of *weaving*, it then went by, is a proof of this, and ſhews the intention of the inſign.

The bird of Juno.

XXXIV.

Circe.

THE ſame Iſis carried into Italy with her ſeveral attributes, gave birth to a fable of quite another turn. There ſhe became the ſorcereſs Circe, who with her wand turned men into lions, ſerpents, birds,

birds, ſwine, and any other figure ſhe was pleaſed to give them. From what can men imagine ſtories like this? The mythologiſts thought ſhe was an emblem of voluptuouſneſs, that brings men down to the condition of beaſts. It was difficult to ſay any thing more reaſonable, when they neglected to inquire into the true origine of theſe fictions. Circe is no other than the Egyptian Iſis, who ſometimes with a meaſure of the Nile, ſometimes with a weaver's beam, a diſtaff, or a lance, always appeared with ſome diſtinction in the public proclamations. She was always accompanied with the figures of Horus and others, that varied from month to month, and often from day to day. She was the principal part of the enigma, to which all the other enigmatick emblems were ſubordinate. She was every where to be met with, and had always by her ſide and under her wand, ſometimes a man with a dog's head, ſometimes a lion, then a ſerpent or a tortoiſe, ſometimes a whole child, at another time a child's head upon the body of a ſerpent, and ſucceſſively the animals of the zodiack, and others, that denoted the return of the different rural works. In a word, ſhe converted all that were near her into ſeveral animals. The Iſis and her whole attendance was then really a riddle to be found out, an emblem to be explained. But what ſignifies Circe (*a*)? Even *the wrapper*, *the enigma*.

The THEOGONY.

Let us proceed farther. Iſis very probably was not called circe on any other account but that of the *circ*, or ſolar circle ſhe commonly wore over her head. That circle was the emblem of the ſupreme being, of whom Iſis proclaimed the ſeveral feaſts. But why was this ſun called *circ*, *the enigma*? It is becauſe God could not be painted, and a

(*a*) כרך *circ*, *involucrum*.

diſc

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diſc was the enigma of God. It was the enigma *par excellence*, *the circ.* The place in Italy to which this Iſis with her circle over the head was brought and honoured of old, is ſtill called *monte circallo.* To proclaim certain feaſts or ſacrifices, that were celebrated perhaps in the evening at the riſing of the new moon, or in the morning at the riſing of ſome ſtar, or of the planet Venus, when it is admirably ſplendid, a little before the dawning of Aurora, they put over the head of Iſis, inſtead of the diſc of the ſun, that of a ſtar, or of the known planet, a creſcent, or a full moon. Theſe figures, and the prayers that were ſung in the old language at the return of each feaſt, made them imagine that Circe, by her inchantments, or by ſome myſterious words, had the power of making the ſtars and the moon come down upon the earth. It is equally evident, that the ſeveral foliages ſhe bore in her hand, or over her head near the figure of the moon or of ſome other planet, made the people ſay, that the properties of theſe plants were admirable; and that it was from a knowledge of their virtues that Circe was able to make both heaven and earth ſubmit to her power. The figure ſeemed to intimate this, and they believed it. This afterwards became the privilege of common witches; and the people is ſtill perſuaded, that ſorcereſſes at their pleaſure diſpoſe of heat, cold, hail, and all nature. This figure of Circe, which ignorance from an enigma or popular inſign had converted into a witch that turns men into ſeveral animals, and has the power of diſplacing the ſtars, relates very ſenſibly to the enigmatick attributes of Iſis, which were a ſun, the moon, ſome ſtars, certain extraordinary plants, and animals very often of a monſtrous kind. The reſt of the fable, by its conformity with this interpretation, completes the

demon-

I, Circé, ou Isis avec le Circ *centre deux cornets de Lotus et deux feuilles de Perséa, portant de plus sur sa tête le Symbole d'un vent, La mesure du Nil en main, et ayant sous son trône la Canicule 2, L'Isis à tête de Cigogne. 3, L'Osiris à tête de Loup, pour la Page 346.*

demonſtration of its exactneſs. Circe, or Iſis, was ſo far really the proclamation of the year, that ſhe put on ſuch cloaths and dreſſes as were agreeable to the four ſeaſons. To announce the beginning of ſpring, that overſpreads and enamels the earth with flowers and verdure, ſhe wore carpets of different colours. To denote the beginning of ſummer, which nouriſhes us, ſhe bore in her hand a baſket and a loaf; to proclaim the autumn, ſhe bore a cup; and at the beginning of winter ſhe bore a chafing-diſh, or a ſtove with its foot. Theſe four figures gave birth to the fable mentioned by Homer *, that Circe had four maids, one of which ſpread the carpets of ſeveral colours to receive the gueſts, the ſecond prepared the table, and put large baskets upon it, the third preſented the cups, and the fourth kept up the fire on the hearth.

The THEOGONY.

* *Odyſſ.* κ. *v.* 350.

I have but one uncertain conjecture to offer the reader, on the origine of the tale Homer makes concerning the virtue of the plant Molys. It may be ventured on, without wronging what goes before. Ulyſſes being obliged to ſhelter himſelf from the power of Circe, by good fortune lights upon the plant Molys, a kind of garlick, which had, they ſaid, the virtue of rendering all poiſons and inchantments ineffectual. But all this marvellous is built upon an equivocation, or upon the reſemblance of the word Molys, which ſignifies a certain plant, with Molim, which ſignifies *thoſe who ſpeak*. The eaſtern nations never could like this termination, always pronounced through the noſe: they, inſtead of Mollim, pronounced Moli. The people ſaid with great truth, that thoſe who ſpoke, and made themſelves underſtood by words (Molim) were independent of Circe, that is, wanted no enigmatick figures to be underſtood. Therefore Iſis, or Circe, had no power, except when Moli was

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wanting. Speech renders writing of no uſe. And thus, of a very wiſe proverb, they made a moſt pitiful fable.

XXXV.

The Syrens.

ALL Greece and Italy were by degrees filled with colonies and cuſtoms originally derived from Egypt or Phenicia; but the ritual, of which Egypt itſelf had forgot the meaning ſo far as to take Oſiris and Iſis for deities, was infinitely more diſfigured among other nations; and when a ſingle part of the Egyptian religion was any where introduced, it grew darker and darker, for want of being connected with the other practices that ſerved to compoſe the whole. The three Iſis's, that proclaimed the feaſts during the three months of inundation, being preſented to the inhabitants, who ſeemed to become amphibious by their long dwelling by the water-ſide, were ſometimes half-women and half-lizard, or half-women and half-fiſh. One of them had in her hand an inſtrument of muſick rounded at top, and called Siſtrum, which was the ſymbol of the hymns, dances, and of the univerſal joy that appeared throughout Egypt, when the Nile was of the requiſite height. They ſung and danced at that time, as is ſtill practiſed in Cairo, and all over Egypt, on the like occaſion. They called the woman that carried the ſiſtrum, *the ſinger of hymns*, becauſe her function was to publiſh the good news, and the hymns of the great feaſt. This is then the origine of the ſyrens on the coaſt of Naples, whoſe name ſignifies *to ſing hymns* (*a*). The figure

(*a*) From שיר *ſhir, hymnus*; and from רנן *ranan, canere.*

given

given to all the three is exactly that of our Iſis. The number of the ſyrens anſwers to that of the three months of inundation; and the ſiſtrum born by one of them has, through ignorance, been converted into a looking-glaſs. As to what is ſaid, that they devoured the ſtrangers, that preſumed to come too near in order to hear them; this fable is grounded on what was given out, that the three Iſis's of the ſummer were fatal to foreigners, whom the groſs and marſhy air of Egypt uſed to carry off, when they expoſed themſelves too much to it. Mr. de Maillet, and all travellers, agree, that the air of the houſes is then ſuffocating, that no one can bear it, and that every body has tents on board the boats, to injoy a little coolneſs. It is therefore evident, that it was of very great moment to foreigners to avoid the three ſyrens. *The* THEOGONY.

XXXVI.

The Metamorphoſes, and the Phantoms.

AFTER theſe inſtances of fables evidently proceeding partly from the Egyptian figures, and partly from the popular expreſſions, equivocations, or proverbs occaſioned by the ſight of theſe figures; we have acquired a privilege of aſſerting in general, that from the ſame ſource, metamorphoſes, phantoms, and oracles ſprung. All and every one of the Egyptian figures had been eſtabliſhed only to proclaim the feaſts and works to come. When they were become ſo many gods, all theſe deities had the privilege of foretelling future events: whence it happened, according to Herodotus *, that Jupiter, Minerva, Apollo, Diana, Mars, and above all Latona, pronounced oracles to the Egyptians. The oracle of Latona became the moſt notable, be-

* *In Euterp. num.* 52.

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cauſe really Latona being originally no other than the Iſis half-woman half-lizard, or the virgin Erigone united to a lizard's body, to mark out the exact height of the increaſes of the Nile, ſhe was the moſt conſulted of any figure. All eyes were fixed upon this meaſure. They addreſſed to Latona every day and every hour. When ſhe was at laſt made a goddeſs, the people who conſulted her imagined, that ſhe knew every thing. But we ſhall treat of this matter apart, as there is nothing in point of which it is ſo difficult to make men caſt off their ancient prejudice, as the predictions of futurity.

The ſame ſource from which the oracles ſprung, has given birth to phantoms. The gods which men had forged to themſelves, being for the moſt part hideous and monſtrous figures, and the apprehenſion of the evils they were reputed capable of doing, having a greater ſhare in the religion of nations than confidence and the love of juſtice; men repreſented to themſelves their own deities, and the powers which they dreaded, only under the ideas of figures briſtling with ſerpents, armed with claws or horns, very often with yawning wide-open jaws, and with ſuch an aſpect as could not but corrupt the imagination and reaſon of children. Theſe empty phantoms foſtered in them a childiſh terror, that laſted as long as their lives.

It is no longer any task to gueſs at the general origine of metamorphoſes. Egypt is evidently the ſource of them. A man with a dog, wolf or lion's head; a woman, who, inſtead of feet, has a lizard or a fiſh's tail; a child with the body of a ſerpent, and other the like figures invented to ſupply the wants we have mentioned, being no longer underſtood, they imagined as many fables and miraculous changes as there were of theſe compound figures.

figures. This reliſh for ſurprizing ſtories became univerſal in Phenicia, then in Greece and all the world over. The leaſt equivocation, hiſtorical facts abridged, ſhort and proverbial expreſſions, all in ſhort gave birth to ſome miraculous transformations. *The* THEOGONY.

This would be the proper place to explain the whole ſeries of the metamorphoſes, and to recall them ſeverally to their peculiar originals. I even conceive how ſeveral of them might be accounted for in a very plain manner. But it is enough for us to know how this odd taſte came to take root in Greece and other places. The particular examination of theſe innumerable extravagances would become tireſome to my readers; and far from being willing to clog them with a new train of Phenician etymologies, I am really very much afraid of having already tranſgreſſed bounds, though I was indiſpenſably obliged to follow this method. It is with ancient languages as with geometry; they muſt be made uſe of when there is neceſſity; but it is ridiculous to treat of needleſs matters, merely for the ſake of making a ſhew of erudition and geometrical learning.

XXXVII.

The genealogy of the gods.

THOUGH the Egyptians, by introducing great myſteries where there were none, have diſfigured hiſtory and religion to ſuch a degree as gives room to look upon them as the moſt ridiculous and the ſillieſt of nations, yet we cannot deny them the glory of good regulations for polity and public order. Whatever was neceſſary, and muſt be done in common, was not left to the free-will of private perſons, but fixed to a certain time of the year, and

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proclaimed by public ſigns, on ſight of which the ſame works, ſales, cleanſings of furniture, houſes, and canals, were begun and finiſhed every where at the ſame time.

We have already obſerved, that the traffick and payments for corn were made in the winter. The fair for all ſmiths and braziers wares were proclaimed at the ſame ſeaſon, and probably by publickly expoſing the figure of a Vulcan, which ſignified the tools *to forward work**, and who was alſo called *Acmon*, that is, *the brazier* (*a*).

* *Supr. art. of Vulcan.*

In the beginning of the ſpring, or at the return of the firſt heats, which in Egypt come on in February, they cleanſed their goods, houſes and ſtables. They heaped up all the dung that might be only troubleſome and of no uſe to the Egyptian lands which the Nile ſufficiently improved. They joined to this whatever happened to be rotten, as decayed corn, and any thing that was either changed or mouldy. And leſt thoſe heaps ſhould infect the air, they were conſumed by fire. This general purification was proclaimed by an Iſis and a Horus, who had names agreeable to the work of the ſeaſon. The Horus was called Our (*b*) or Ourim, *the fire*, *the fire-brands*; and the Iſis was called Obs (*c*) or Ops, *mould or hoarineſs*. Theſe purifications which were tranſmitted from coaſt to coaſt, are ſtill in uſe all over Europe towards the

(*a*) From אגם *agam*, a pond. comes אגמון *Agmon*, and *acmon*. Job 41 : 11. The pond of braſs, the ſea of copper; that is, kettles, great pans. They gave Vulcan the name of the tool of which he proclaim'd the ſale.

(*b*) אור *our*, whence the Latins derived their word *ouer* or *ver*, the ſpring. They had alſo their *Februa*, that is, their general purifications in the month of February, which had its name from thence.

(*c*) From אבש *abaſh*, *putreſcere*, *mucidum fieri*, comes אובש *obs*, *mucor*, *putredo*. אבשו פרדות *obſu pherudot*, the rotten corn. *Joel* 1 : 17.

return

return of the fair weather in February or March: and the cuſtom of lighting fires in the evening on certain days in the ſpring for that purpoſe appointed, is ſtill the amuſement of youth in a multitude of cities and villages, where they faithfully obſerve the old rubrick without knowing the reaſon of it. Even in Egypt, where the ſolemn feaſts, falling back one day every fourth year, appeared in ſeaſons to which they had no longer any relation, they forgot the motive of the inſtitution of the feaſt of the fire-brands, but were always faithful in the obſervation of it. The city of Saïs, where the abundance of oil rendered this feaſt more conſpicuous, made it their peculiar ſolemnity; and very likely it was on this account that the Minerva of Saïs had an owl by her ſide. In the evening the inhabitants of Saïs began their great feaſt with an illumination. So ſoon as the neighbouring towns ſaw it, they lighted the like fires. Each did the ſame one after another, and all Egypt took a part in the feaſt by a general illumination †.

The THEOGONY.

† *Herodot. in Euterp. n.* 50.

The moon of February, beſides the viſitation of houſes, proclaimed two other operations that were of the utmoſt importance. One conſiſted in ſcouring the channels of the Nile, making uſe of the time when the river is as low as it poſſibly can be, and as it were dried up, to clear out places full of mud, that the waters might re-enter within the banks of the river after the inundation.

The ſecond and moſt important operation, that which made the chief ornament of the ſpring, and immediately preceded the harveſts, was the deciſion of law-ſuits, or the meeting of the judges. The prieſts, during the year, appeared but ſeldom in public, except at the times of religious affairs. But they went out in the ſpring, that is, in February, and met to judge the differences of private perſons,

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that these might afterwards freely go about their respective works. Those judges being entertain'd at the public charge * in their labyrinth, had no manner of ambition, nor any interest or intimacy, and judged the people with the utmost integrity and justice.

* *Herodot. in Euterp. n.* 46.

The *scouring* of the ditches and canals was proclaimed in the assembly of the neomenia, by an Isis that was called Tite, or Tetis, and by an Horus whose name was Titan, that is, *the mud*, the raking up of the earth (*a*).

The assembly of the priests to judge the people was proclaimed by a Horus with a great beard, and a scythe in his hand. He was indifferently called Sudec, Keren, Chiun, and Cheunna, or Saterin; and by an Isis with many breasts, and incompassed with the heads of animals. This Isis was on this occasion called Rhæa. The Horus with his great beard denoted the assembly of the ancient men. The scythe in his hand denoted hay-making and the harvest which immediately followed the assize. They called this figure Sudec (*b*), which means *the just*. Crone (*c*), that is, *the glory*, *the dignity*, *the majesty*; or *the crown*, that is, the circle of the judges; Chiun or Cheunna (*d*), which means *the assembly of the priests*; in short, Soterim (*e*) or Setrum, which signifies *the judges*, or *the execution of the judgments*. As to the Isis with many breasts, and incompassed with several

(*a*) טיט *tit, cœnum, lutum.*

(*b*) צדק *tsadic* or *sudec, justitia, justus.*

(*c*) קרן *keren, splendor.* 'Tis the name the scripture gives to the splendor or rays that proceeded from Moses's face after his conversation with the Lord. Exod. 34: 29.

(*d*) From כהן *cohen, sacerdos, politiæ administer,* comes כהנה *keunnah,* 1 Esdr. 2: 62. and *kiun, sacerdotalis functio, presbyterium, cœtus judicum.*

(*e*) שפר *soter, judex, soterim,* or *sotrim, judices* and *principes.* Joshuah 1: 10. sometimes *executores, satellites.*

heads

heads of animals, to proclaim the feaſts of the harveſts both of hay and corn, which were made in March and April, ſhe was called Rhæa, which expreſſes the cream and the milk ſhe affords to men, as likewiſe the food of the whole year with which ſhe ſupplies all animals. This name very plainly ſignifies *the nurſe* (*a*); nor did any of the Iſis's or poſted ſigns better deſerve this appellation. After the deciſion of the law-ſuits of private perſons, and while the people were buſy about cutting down and threſhing the corn, the judges continued to hold their ſeſſions, to provide by general regulations for all the exigencies of the ſtate; and it was on account of their being aſſembled the reſt of the year till the riſing of the dog-ſtar in June or July, that the characteriſtick of the judgments, *viz.* the old man armed with a ſcythe, remained in his place, till they ſaw a new Oſiris, a new Sun, that is, till the new year. We ſhall ſee the ſtrange fables to which this particular circumſtance gave birth. *The* THEOGONY.

They by degrees loſt the meaning of theſe plain figures and names, that were in uſe at the feaſt in which the whole was become an invariable ceremonial. The current or the running writing cauſed the ſenſe of them to be neglected: On the other hand, nothing contributed more to make it forgot, than the cuſtom of not reckoning exactly the ſacred year, and of always putting the beginning of it back a whole day every fourth year; ſo that the feaſts and figures relating to the operations of the ſpring, being placed in autumn or winter, and ſo of the reſt, they no longer underſtood any thing of what this multitude of figures meant. All theſe figures being taken for men and women

(*a*) רעה *rahah, paſcere; roheah, paſcens, nutrix.*

whoſe

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whoſe apotheoſis was celebrated, the people aſſigned to them a genealogy agreeable to the order of their feaſts. Oſiris and Iſis, who began the year, were the two great deities that held the firſt rank, and from whom they made the ſecondary gods and goddeſſes already ſpoken of to deſcend. But from whom ſhall Oſiris and Iſis, that is, Jupiter and his wife, proceed? They, as well as their brothers Neptune and Pluto, are the children of that venerable old man, who, of all the ſigns expoſed, was what appeared the longeſt towards the end of the year, and whoſe place Jupiter afterwards took. According to the primitive order, a new Oſiris and a new Iſis, or the poſted ſigns of the new year, appeared again in June or July. According to the order of later times, all theſe figures, 'tis true, ſucceeded each other in the ſame manner, but in ſeaſons and months to which they had no longer any juſt relation. Thus Sudec, or Cronos, or Saturn, became father of Jupiter and Iſis. Saturn, Rhæa, Tetis and Titan were their forefathers. The Titans were looked upon as the children of *Ur*, or *Urane*, and of *Ops*. Several genealogiſts go no further. Others, as Diodorus, make Urane and Ops the children of Acmon. The Egyptians, in their genealogy, go back even to Vulcan. Now Acmon, the brazier, and Vulcan, are but one and the ſame thing.

Thus all theſe great perſonages that have peopled the heaven, whom every country flattered themſelves with having for their inhabitants, to whom poets have attributed tragical adventures, and all the accidents of humanity; theſe great conquerors, the hiſtories of whom our learned men are inceſſantly ſifting, even ſo far as to penetrate into the political concerns that prompted them to act, prove at laſt to be, as well as cancer, capricorn, the

the balance, or the ſphinx, mere inſigns or public marks and figures poſted up to direct the people, and regulate the feaſts and publick works all the year round. *The* THEOGONY.

XXXVIII.

Saturn.

AGAIN I find a proof of the ſame truth in the obſervations which the fable of Saturn naturally offers to my mind.

Inſtead of painting him with a ſcythe, to ſignify that the ſeſſions of the judges are to be held in the time of harveſt and hay-making, we ſometimes find him repreſented with eyes (*a*) before and behind, ſome of which are awake and the others aſleep; and with four wings, two of which are ſpread and two cloſed; which marked out the penetration and continuance of the work of the judges, who relieved each other by ſucceſſion night and day, to diſpatch the affairs of the people and thoſe of the ſtate, without making any one to linger under prejudicial and deſtructive delays (*b*).

A new

(*a*) *Sanchoniathon in Euſeb. præp. Evangel.*

(*b*) It is obſervable, that this magnificent figure adorned with ſeveral wings, and covered all over with eyes, is the cherub of the Hebrews. It was the moſt natural emblem and expreſſion of piety or of religion: nothing was fitter to repreſent worſhipping intelligences, or to expreſs their vigilance and the ſwiftneſs of their miniſtry. But how! have then the Hebrews borrowed from the Egyptians this part of their ceremonial? Not at all; they had it from the ancient writing that was current every-where: and it is for this reaſon that St. Paul gives this exterior part of the worſhip the name of *Elementa mundi*. Theſe were the *inſtructions given* formerly *to mankind*. They might very well ſerve till the coming of the maſter who ſpeaks to the heart itſelf.

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A new proof of Saturn's being a judge, or the ſymbol of juſtice, whoſe penetration nothing can eſcape, is that the poets, and above all Homer, moſt commonly calls him the penetrating, the ſagacious, the ſubtil, the quick-ſighted (*a*) Saturn. It was again becauſe Saturn in its original ſignified *the execution of the judgments*, or the puniſhment of criminals, that they uſually ſaid Saturn carried away ſome-body, and demanded his victim every year. Thence came the opinion they had, that Saturn would be worſhipped by the effuſion of human blood, and the barbarous cuſtom which every where ſpread, making its way from Phenicia into Afric, and thence throughout Europe.

Barbarous worſhip paid to Saturn.

The origine of the golden age.

It was becauſe Saturn or Chrone had a neceſſary relation to the perfect *equity* of the judgments, that were paſſed without any reſpect of perſons, by a ſet of diſintereſted judges having no affinity with the reſt of mankind, that Saturn was ſaid to have reigned with perfect gentleneſs and integrity. They ſaid farther, that a perpetual ſpring reigned in his time, becauſe the ſeſſions of the judges were anciently inſeparable from the fineſt month of the year: Such is conſtantly the month of February in Egypt. All travellers mention the charms of this month, during which Egypt is, from one end to the other, a large carpet enamelled with flowers. The cuſtom of reckoning 365 days for the year, without intercalating one day at four years end, by degrees diplaced all the feaſts, and made people forget

itſelf. Theſe figures and inſtructions regulated the exterior, and afforded advices, but they corrected not the ground of a corrupt will. This work was reſerved for the grace of our Saviour, and on this account it is that the foregoing inſtructions, the cherubim, the ark, and the whole outſide of the Judaic religion, are called vain and impotent leſſons, *vacua & egena elementa.*

(*a*) Χρόνος ἀγκυλομήτης.

that

that the figures there expoſed related to the circumſtances of the ſeaſon.

In imitation of this uſage, juſtice was anciently adminiſtered in Europe in the fineſt of our months, *viz.* in May. We ſtill find in a multitude of places remains of this cuſtom, in the practice obſerved by the farmers of the duties and receipts of lords, of ſetting up branches with their leaves on, or a green arbor before the chief or manor-houſe, and in the place where executions of criminals are made. This practice is looked upon, and in reality is an acknowledgment of the lord's right of juriſdiction. But all this preparation is grounded on the circumſtance of the ſeaſon in which juſtice was adminiſtered in remoteſt antiquity; it was in the fineſt of all our months. The above-mentioned green arbor is ſtill called the *May*, and the terms of magiſtrate and majeſty ſeem to be borrowed from the name of the month in which theſe venerable aſſemblies were held in Europe (*a*).

The bonds of Saturn.

It was on account of Saturn's being the ſymbol of the prieſts who left their retreat only in the ſpring, that the ſtatue of Saturn was tied up during the year, and his bonds taken off at the approach of the feaſt *. This was celebrated at Rome in December, becauſe the beginning of the year, which this feaſt was to precede according to ancient uſage, had been fixed by the Romans to the firſt of January.

* *Apollodor. & Macrob. Saturnal. l.* 8.

We again find a ſenſible token of the relation Saturn had to the judicial functions of the ſacerdotal order, in the diſpoſal of the publick treaſure and the archives in the temple of Saturn (*b*). This

(*a*) This month has received its name from the Pleias anciently called Maia, which then diſingaged itſelf from the rays of the ſun, diſtant 30 deg. and paſſing under Gemini.

(*b*) *Feſtus, & Lil. Greg. Girald. Syntagm.* 4.

was

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was an imitation of the method of the Egyptians, who anciently put the publick treaſure and the records of the genealogies of families in the tower or labyrinth under the cuſtody of the prieſts.

As we now very probably know the true Saturn, let us reſume his attributes and names, in order to view the ſtrange fables to which they have given birth for want of being underſtood.

So ſoon as Oſiris and Saturn were made living perſonages, and the one was looked upon as the ſon of the other, becauſe he followed him immediately, all became matter of romance. The bonds that were the mark of the ſedentary and retired life of the judges, were taken for an effect of Jupiter's violence, who had impriſoned his father, and made himſelf maſter of the univerſal empire. Nor did they forget to interpret the uſe of the ſcythe agreeably to the jealous and uneaſy views of the uſurper.

The ſame ſcythe gave birth among the eaſtern nations to a more reaſonable conjecture. Hearing Saturn mentioned as the father of the three children who had divided the world among themſelves, they imagined they had again found in him the father of the three children who repeopled the earth, even Shem, Cham, and Japhet. They remembered, that it was to the care of this patriarch mankind was indebted for the reſtoration of agriculture, and of the uſe of wine. They turned his ſcythe ſometimes into a ſickle, to teach men how to harveſt; ſometimes into a hooked knife, to teach them how to prune the vine. Neither the holy ſcripture, therefore, nor hiſtory have been matter for or the occaſion of fables. But idolatry and fables being once on foot, the people who ſtill retained confuſed ideas of ſome ancient truths, applied them to ſuch fables as ſeemed to have any relation thereto.

The origine of the hiſtorical ſtrokes which are found in fables.

to. Thus truth and falſhood were blended together, and thus it is that we may in fables again find ſome footſteps of hiſtory, or even ſuch teſtimonies as every-where aſcertain the origine of the world and of all nations, ſuch as we have it related by Moſes. *The* THEOGONY.

Some nations of Syria, among whom Abraham had left a vaſt reputation for probity and juſtice, and who were not ignorant of the readineſs he once ſhewed to ſacrifice his own ſon, imagined they ſaw in the name of Sydec (the juſt) and in the offering of a human victim every year made to Saturn, the footſteps of the hiſtory of Abraham. But Philo* and ſome other learned men have acknowledged, that the cuſtom of ſacrificing human victims was prior to Abraham: and they were of opinion, that, as God had deigned to condeſcend and accommodate himſelf to the diſpoſitions and education of Abraham, when making an alliance with him he had vouchſafed ſenſibly to paſs between the pieces of the divided victims, humanly to comply with the ordinary ſet form of alliances; he had likewiſe conformed to the general notions and popular examples, when trying the faith of this excellent man, he asked him whether he was as ready to ſacrifice his beloved ſon to him, as the neighbouring nations were to ſacrifice their deareſt children to their gods Moloch and Saturn (*a*). Saturn miſtaken for Abraham. *Euſeb. præpar. Evang. l.* 4. * Περὶ Ἀβραάμ, *p.* 294.

There are already many ſtrange applications, to which the ignorance of the ſenſe of this ſymbol hath given riſe. But we are to expect many other extravagances. For inſtance, to intimate that the aſſembly of the judges and the harveſt made the

(*a*) We here do but touch upon the outſide and ſuperficies of this great myſtery; it not being a place to mention the relations God had put between Iſaac and the beloved Son, who lives after having been ſacrificed.

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conclusion of the year, and that there were no longer any feasts or proclamations till the beginning of the year ensuing, they sometimes put upon the arm of Saturn a serpent biting his own tail*; sometimes they painted an old man that seems to bite off the head of his son (*a*); sometimes they said that Saturn of an old man became a child†. This last circumstance reduces the whole to a very plain and sensible truth, and is the unravelling of all the figures. The year grew old, and then was renewed. There was no manner of mystery in this. But those who loved singularity said upon seeing them, that Saturn took delight in devouring children, even his own sons. The word *habben*, which signified a child or a son, being but little different from *haeben*, a stone, they ran from one extravagance into another, and said that Saturn munched stones, and that Rhæa being obliged to give him all she brought forth, had saved Jupiter by swathing up a stone, which Saturn had devoured instead of his son. From this ridiculous playing upon words again proceeds the fable which accounts for the hardheartedness of the men that cover the earth, by making them all proceed not indeed from *the children* of the man and woman who had escaped the flood, but from the *stones* which they both threw behind them.

*Lil. Greg. Girald. ibid.

†*Martian. & Girald. ibid.*

In fine, there is no better proof that people were perfectly ignorant of the sense of the figures mistaken for deified personages, than the new-fangled notion which the Greeks framed to themselves of Saturn when he was brought into their country.

‖ Saturn mistaken for Time.

The name of Chrone ‖ under which he was known to them, very plainly signified the majesty of the judicial assemblies, the crown or circle of the

(*a*) See *Saturn, in Antiq. explained.*

judges.

judges. But not knowing what this figure and its intention were, and finding a relation of ſound between the name of Crone and that of Chronos (*a*), which among them ſignified *time*, they interpreted the whole ſymbol in that ſenſe. The age of the figure ſquared with this incomparably well. But what were they to do with the ſcythe he carries in his hand? Why, he ſhall uſe it to cut down every thing. Above all, the ſtones which they made him to devour in Syria, ſeemed to diſtinguiſh him perfectly well. Time conſumes every thing, and preys upon the very ſtones. Thus the *father of the gods*, *Noah*, the inventor of huſbandry, *Abraham*, a *judge* of an incorruptible equity, a *king* addicted to gentleneſs, a *devourer of little children*, and *time*, whether they wou'd or not, were all re-united in the perſon of our Saturn. It is plain enough, that theſe extravagances were never deliberately hatched; and we eaſily gueſs how a very ingenious figure that ſerved to proclaim and cauſe juſtice to be reſpected, being no longer underſtood, though conſtantly expoſed at certain feaſts, was taken in one ſenſe by ſome, and in another by others, and how all theſe interpretations being afterwards drawn together, have formed a horrid mixture of ideas, void of all ſenſe and coherency. *The* THEOGONY.

XXXIX.

The origine of the ſacred animals and of metamorphoſis.

THE very great facility wherewith the rude people may have miſtaken a man, a woman, a child, an old man, for the things themſelves which

(*a*) Κρονὸς and Κρονίων, Saturn; Χρονὸς, time.

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these figures represented to the eye, and have called them the king Osiris or the god Ammon, the queen or the lady, and the beloved son or the legislator of Egypt, is not the only thing persuades me that we must not derive the origine of idolatry from any other source than the abuse which has been made of the Egyptian writing. I have been most particularly affected by the sensible connection which is between this first mistake and all the other singularities of the Egyptian people. Their monstrous opinions and strange practices are but a plain consequence of the wrong interpretation they made of their ancient writing.

They every day said (and this was the ancient dialect of Astronomy, and perfectly agreeable to the characters of the sacred writing) that the governor * of the earth had left the ram, to enter into the bull, that he would afterwards pass into the kids, the crab, the lion, and so of the other signs of the zodiack. Taking historically that person for their father, they likewise took historically what was said of him, and they imagined, that all these different names were given to the stars under which the sun passed, to preserve the memory of so many important events, which had happened to their governor, before he was admitted into the sun. His soul, they said, when it went out of his body, first entered into a ram, then into a bull, a goat, and thus passed from one animal into another, till he had taken possession of the sun where he now reigns, and from whence he casts gracious eyes on Egypt.

* *Osiris*, the sun.

The same was said of Isis. As they often put on her shoulders the head of the dog-star or of a hawk, (this you know the reason of) and her head was frequently adorned with the horns of a heifer, or with a sistrum surmounted by the figure of a

she-

she-cat; and as a crescent was most commonly put over her head, (a still plainer sign of the neomenia) they thence took occasion to say, that after having dwelt in the body of a bitch, a she-cat, a heifer, and other animals, Isis had at least taken her place in the moon. Thus the people made her the queen of heaven, the dispenser of the months, the seasons, and the feasts. *The* THEOGONY.

This absurd opinion became as common as the language and the figures which had been the occasion of it. The transmigration of the souls of Osiris and Isis into such or such animals before their arrival at the stars, was believed among the people, and looked upon as a very serious history. It became the model of the common belief concerning the state of souls after death. No one in Egypt any longer doubted, but the soul of a man, at its leaving his body, transmigrated into that of another man or of a beast, from this into another, then into a third, thus continuing by a long circulation of penance to expiate the evil it might have committed: after which, being purified and delivered of its corrupt desires, it passed at length into the star or planet assigned for its habitation. The beginning of the metempsychosis.

Nothing more convenient or more ingenious than the astronomical language, which immediately characterised each season and the works peculiar to it, by making the governor of the earth * to enter into the twelve houses called the ram, the bull, the lion, the balance, &c. all names which had a just relation to what successively passed upon the earth in the course of a whole year. Nothing so gross, on the contrary, or so pitiful as the historical sense which the people afterwards annexed to this language; and such is evidently the origine of the ridiculous doctrine of the transmigration of souls, which Pytha- * The sun.

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goras brought back to Italy as a rare diſcovery. Theſe ſillineſſes ſet off with the pompous ſounding words of Pericycloſis (*a*), Palingeneſia (*b*), and Metempſychoſis (*c*), quickly made their fortune among philoſophers. Such is ſtill the the tenet of the Indian doctors; and we know more than one learned perſon who among ourſelves always mention the metempſychoſis with reſpect.

XL.

The animals honoured with religious worſhip.

THE natural conſequence of this opinion was to ſpare the blood of animals, though God placed them near us only to ſerve and ſupply us with food. 'Tis true, they found good reaſons for not depriving the people of the ox-fleſh, which affords perfect and abundant nouriſhment. There was, indeed, a ſort of tacit agreement among the provinces, one to make uſe of the fleſh of ſheep, the other the fleſh of kids, that they might not be intirely deprived of a profitable commerce and of too many helps at once. But the Egyptian prieſts commonly forbore eating the fleſh of any beaſt whatever; and generally all the animals of which the ſtars bear the names, were looked upon with veneration by the Egyptians, as having been the firſt retreats of their gods, and as being very poſſibly appointed for that of their dead parents. People afterwards never looked without a religious awe upon thoſe in which they knew Oſiris and Iſis had reſided, ſuch as the ram, the bull, the heifer, the goat, and the lion. The ancient cuſtom they practiſed of carrying cere-

(*a*) Turn, circuit.
(*b*) Renewal.
(*c*) The paſſing of the ſoul from one body into another.

monially

monially at the feaſts of certain ſeaſons, the animal whoſe name the houſe into which the ſun entered went by, diſpoſed the people of certain provinces to honour particularly the animal carried at the feaſt that concurred with the concluſion of their harveſt. Thus the ram became the beloved animal of the inhabitants of Thebes, whoſe harveſt ended about the time of the entering of the ſun into aries. The ox and the cow became the favourite animals of the inhabitants of Memphis, whoſe harveſt was over at the entrance of the ſun into taurus. Thoſe of Mendes who lived near the ſea, and whoſe harveſt came later, that is, about the entering of the ſun into the kids, had, according to Herodotus*, a ſpecial veneration for kids. Men at laſt carried the extravagance ſo far as to keep in honourable place, and to treat with reverence, the very ram, bull, or goat that had made a part of the ceremonial. I am not certain whether the ram of the feaſt was eſpecially preſerved in the country of Thebes. The monuments now extant of the remoteſt part of Egypt towards Ethiopia are more rare and obſcure than the reſt. But they reverenced an ox at Memphis, and a goat at Mendes. They were looked upon as gods. Whence can they have acquired ſo much honour? So many ſymbols are already ſucceſſively become ſo many gods, that whenever we ſee for the future ſome new deity hatched, we may confidently affirm, that it was originally nothing but parts of the ſymbolic ceremonial. The ox and goat of Mendes had conſequently made part of the ancient ceremonies before they became the objects of religious worſhip; and of this we have a proof that is matter of fact, *viz.* in the living dog, they cauſed to march before the pomp of Iſis on the great day of her feaſt. The dog-ſtar which opened the year had given birth to

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* *In Euterp. num.* 47.

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this ceremonial. The dog afterwards became the peculiar object of the worſhip of an Egyptian province, and was beſides an animal reverenced and ſacred from one end of Egypt to the other (*a*).

Why rivers are drawn with the head of a bull.

If the figure of the ox and cow has of all the ſymbols been what was moſt to the liking of the nations, it is becauſe it was the animal which appeared at the feaſt of the harveſt in the moſt diſtinguiſhed part of Egypt, even at Memphis. The notion of fertility became inſeparable from the ſight of the ox. They gave the Nile an ox-head, to intimate that it was the father of the Egyptian harveſts; and the ſame reaſon made them paint under the ſame form the other rivers, which, without overflowing like the Nile, yet fertilize the lands through which they paſs (*b*).

XLI.

The origine of Apis and Mnevis.

CHANCE having produced a calf at Memphis which had ſome ſpots nearly in the figure of a circle or a creſcent, (ſymbols ſo much reverenced among them) this ſingularity, which was in itſelf nothing, and deſerved no greater attention than thoſe white ſpots which we ſee on the forehead of horſes and in other places, was miſtaken by them for the characteriſtick of Oſiris and Iſis ſtamped upon the animal which their gods had an affection for. Some extravagant perſon took it into his head and perſuaded others, that this was an apparition of the governor, a viſit which the protector of Egypt deigned to make them. This miraculous

(*a*) *Oppida tota canem venerantur.* Juv. Satyr. 15.

(*b*) *Sic tauriformis volvitur Aufidus.*

calf,

calf, after having ſerved preferably to any other at the ordinary ceremonial, was lodged in the fineſt place in Memphis. All his motions were judged prophetical, and the people flocked to him with their offerings. He received the great name of *Apis*, which means the mighty (*a*) the powerful God. *The* THEOGONY.

They took great care after his death to replace him with another that had nearly the ſame ſpots. When the marks deſired were not neat and exact, they were improved with a pencil. They even ſeaſonably and after a certain time prevented the indecency of his death, by leading him in ceremony to a place where they drowned, and then interred him very devoutly. This melancholy ceremony was intermixed with torrents of tears, and was emphatically called *Sarapis*, or the retreat of Apis (*b*), a name which was afterwards given to Pluto the infernal Oſiris. After the burial of Apis, his ſucceſſor (*c*) was ſought for. Thus was this ſtrange devotion

(*a*) This is another inſtance of the affinity that was between the language of the Egyptians and that of their neighbours. Apis is the ſame name as Abir, pronounced the Egyptian way. This we know from the teſtimony of the prophet Jeremiah, c. 46: 15. who banters the Egyptians, aſking them what is become of their Apis, in Hebrew *their Abir* מרוע נסחף אבירך *maddouaw niſtapb abireca: quare ablatus eſt abir tuus?* Which the Septuagint have tranſlated by ὁ Ἄπ.ς, ὁ μόσχος, *vitulus*, and afterwards explained by ὁ ἐκλεκτὸς σὸς διατί ἔφυγεν ἀπὸ σοῦ ὁ Ἄπις, ὁ μόσχος, ὁ ἐκλεκτὸς σοῦ; What is become of your Apis, your powerful ox, your favourite god?

(*b*) סור *ſur, recedere*; אביר סר *ſar abir, receſſit Apis.* Vid. Judic. 16: 20.

(*c*) *Bos Apis in ſepto quodam alitur & · · · · pro deo habetur: albus frontem & quaſdam parvas corporis partes, cætera verò niger: quibus ſignis judicant qui ſit ad ſucceſſionem idoneus, alio defuncto. Ante id ſeptum, &c.* Strab. Geogr. l. 17. Mr. De Maillet in his deſcription of Egypt, letter 7. thought that Strabo meant here, that after the death of the reigning king, the prieſts knew from the variety of the colours of Apis, who ſhould be the king's ſucceſſor, and that they had thereby

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devotion perpetuated. A powerful motive contributed greatly to it, *viz.* it was lucrative.

The origine of Mnevis.

The inhabitants of Heliopolis, who made a separate dynasty, or a kingdom different from that of Memphis, thought themselves too much in the favour of the sun whose name their capital bore, not to partake of his visits or those of his son. They therefore soon had the sacred ox as well as those of Memphis. They called him Menavis or Mnevis, which is the same thing as *Menes the mighty*, or the same with menophis *: and in chusing this magnificent name for him, they supposed other qualities and other functions in him no less capable of drawing crowds of people thither.

* *Vid. supr. p.* 104.

From the moment Egypt forgot and lost sight of the only adorable being, and of the spiritual worship he requires, to honour a vile animal that eats the grass of the field (*a*), all the animals which frequently appeared in the hieroglyphick figures, shared that reverence. Egypt and Libya prostrated themselves before the ram. The worship of the bull became universal. The kids, who gave name to the third sign (*b*) of the zodiack, had a temple at Mendes and in many other places. The lion, the wild goat, the fishes (*c*), the wolf, all names of different constellations, the serpent so commonly seen in their writing and ceremonies, the

thereby found the means to make themselves masters of the succession of the crown. But the successor of the king visibly is not mentioned in this passage: it is only the successor to be given to the ox Apis drowned with ceremony or dying a natural death. The choice of that calf was decided by his spots.

(*a*) *Mutaverunt (Deum) gloriam suam in similitudinem vituli comedentis fœnum.* Psal. 106: 20.

(*b*) See the Sphere of the Barbarians in Hyde, *de relig. Pers.*

(*c*) *Herodot. in Euterp. & Plutarch. de Isid. & Osir.*

hippo-

hippopotamus and the crocodile, though they were odious ſymbols, fit only to inſpire dread, yet found each their worſhippers apart: even whole provinces were devoted to them; and had theſe animals been more tractable, they had made as great a fortune as the ram, the calf, and the goat, all deities naturally very eaſy of acceſs. *The* THEOGONY.

It will not be improper here to obſerve, that it was alſo a ſymbolical figure made uſe of in one of the provinces of lower Egypt, to expreſs the year or the ſucceſſion of the twelve celeſtial ſigns; which being no longer underſtood, gave birth to the peculiar worſhip paid to the wolf, and cauſed the name of this animal to be given to the city of Lycopolis, then to Lycia, to the Lycæum and ſeveral other places of Greece, eſpecially in Arcadia. Every body knows that the wolves are uſed to file off when they become a troop. It has even been made a proverb, and it is a common obſervation among naturaliſts, that the wolves, when they croſs a river, follow one another directly in a line, the ſecond holding the tail of the firſt in his mouth, the third that of the ſecond, and ſo of the reſt. This figure was choſen to ſignify the year, becauſe it is compoſed of twelve months following one another without interruption. Which is ſo very true, that the Greeks called the year Lycabas, that is, *the march of the wolves.* The worſhip of the wolf. λυκὸς, *lycos, lupus.*

XLII.

The proofs of the worſhip paid to theſe ſtrange deities.

'TIS not to be denied, ſome will ſay, that the ſight of all theſe ſymbolical animals, whoſe ſignification was no longer known, together with the conſtant

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constant custom of saying that Osiris or Horus entered the ram, the bull, and the other animals of the zodiack, possibly have raised some ridiculous notions in the minds of the people, and given birth to many extravagant stories. But is it to be conceived, that the Egyptians have been so void of common sense, as to worship the animals themselves whose figures had formerly served them as letters or instructive signs; so far as to adore the plants whose foliages were added to the figures of the animals, to vary the meaning of them, and mark out the several seasons?

I shall not here enumerate the passages of Lucan, of Silius Italicus, of Statius, Juvenal and a crowd of other authorities of profane authors, who ridicule the puerility of the Egyptians for prostrating themselves before a goat, or for paying worship to an onion. But I shall confine myself to two or three passages of the holy scripture, the clearing whereof may be of consequence to my reader, at the same time that they testify the oddness of a worship which one would think no man could have been guilty of.

Neither the art of carving or that of casting figures in moulds were generally interdicted among the Hebrews, since the bottom of the tabernacle and the cover of the ark that inclosed the law, were adorned with many winged figures, which were as many representations of the celestial intelligences, or symbols of the worship and obedience due to the Supreme Being. These figures were not, as certain learned men imagined, an imitation of the Egyptian deities, since Moses every where styles their animals and sculptures abominations. But it was an innocent and judicious use of the ancient symbolical writing: It was an instruction and a language addressed to the eyes. These figures,

far

far from being a copy of what Egypt adored, invited men to the worſhip of the inviſible being, and offered to the mind a model of the moſt profound humiliation, and of the readieſt obedience. The caſe wherein ſculpture was forbidden to the Hebrews is that in which the figure might become an occaſion of falling, and lead the people into idolatry.

Why then was the ſea of braſs, or the large veſſel that ſerved in the court of the temple of Salomon to waſh the feet and hands of the miniſters before they ſacrificed, ſupported upon the rumps of ſeveral oxen made alſo of braſs? If the bull had been the deareſt object of popular worſhip, ſurely theſe figures might become an occaſion of ſcandal to Iſrael.

The bull, no doubt, was the object of the devotion a-la-mode: but making it ſerve for a ſupport of the veſſel in which the miniſters of the living God waſhed themſelves, was debaſing to the moſt abject of uſes the animal adored among the neighbouring nations. And on the contrary, Jeroboam, the irreconcileable enemy of Salomon, tried to improve the inclinations of the people for this animal, when on his return from Egypt he attempted to divert the Iſraelites from going to Jeruſalem, and to ingage them to Dan and Bethel, by ſetting up of the golden calves he placed there. In ſhort, whence can the worſhip which the Hebrews paid to a golden calf in the deſart have proceeded, if not from the lively impreſſion which the pomp of the feaſts of Apis and Mnevis had made upon their minds from their infancy, when they were in the land of Goſſen next to Heliopolis and Memphis?

That the ram and the goat, the lamb and the kid, have been adored in Egypt as well as the bull,

we

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we find another proof of in Moſes's refuſal to make uſe of the permiſſion given him by Pharaoh, of celebrating the feaſt of the Lord without going out of Egypt; without repairing to ſome mountain to ſolemnize their feaſts as ſeveral nations did, or to ſome deſart remote from all habitation. The Egyptians, ſaid he to the King, *would ſtone us, ſhould they ſee us immolate what they adore* *.

*Exod. 8.

But this proof is ſtill more ſenſible in the ceremonies of the paſſover. The immolation of the paſchal lamb and all the ſacrifices of the law, have, 'tis true, important relation to a more excellent victim. They are chiefly deſign'd for ever to be inſtructions to thoſe who have received the reality of which the law of Moſes was but the ſhadow. But this ceremony had at that time a ſenſible and immediate relation to the then wants of the Hebrew people, and to the circumſtances it was then in.

As we have already obſerved, it was the cuſtom of the Egyptians to carry at the feaſts of each new month the ſymbols proper to it, and eſpecially the animal relating to the ſign into which the ſun entered. They celebrated with an extraordinary pomp the return of the vernal equinox (*a*), and the entrance of the ſun into the firſt ſign, which is the ram. They made the preparatives of the feaſt before the full moon next the equinox; and on the fourteenth day of that moon, all Egypt was in joy: every body put foliages or boughs, and ſome marks of the feaſt over his door: they crowned the ram

(*a*) Ἑορτάζειν μετὰ τὴν ἐαρινὴν ἰσημερίαν. *Plutarch de Iſid. & Oſir.* Which is confirmed by the author of the *Chronique Orientale*, tranſlated by *Abrahamus Echellenſis*, pag. 7. *Erat dies (Paſchatis) iſte quo ſol ingreſſus eſt primum ſignum arietis; eratque dies ille ſolemnis ac celeberrimus apud Ægyptios.*

with

with flowers: they carried about in triumph the animal fit for that feaſt, and which was become the object of the adoration and reſpect of nations. *The* THEOGONY.

The Hebrews on the other hand were ordered at the time of their departure, and every year at the return of the equinox for ever, to take into each family a young ram, or a lamb of a year old; to have it ready by the tenth of the moon next to the equinox, to kill it on the fourteenth; to be contented with a young kid for want of a ram, both animals being worſhipped by the Egyptians; to perſiſt to the fourteenth in an intention of killing what they had ſeen adored; to roaſt it in preſence of the family; to eat in common the fleſh of this animal on the very evening of the fourteenth, which was the day on which the ram was crowned with flowers and honoured by the Egyptians; not to lay by any part of it for the next day; and above all to eat the head as well as the body, in order thereby to reverſe the Egyptian practice. An eye-witneſs * of their ancient cuſtoms informed us that the Egyptians never eat the head of any animal; but curſed and conſecrated it to miſchievous deities, and kept it to ſell the next day at the market to foreigners, or to throw it into the river for want of chapmen.

* *Herodot. in Euterp. n.* 46.

Another circumſtance which ſeems ſingular in the regulations of the Jewiſh paſſover, is the prohibition of boiling the fleſh of the lamb, and of eating any part of it raw. What concern could the religion of the Hebrews have in roaſting rather than boiling the victim, and what need had they to be forbidden to eat raw fleſh, which man has a natural abhorrence to? Here we may judge of the Egyptian practice from that of the Athenians, who were one of their colonies. When they ſacrificed to Horus, or to the Hours, that is, to the

ſeaſons,

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seasons, (all deities undoubtedly derived from Egypt) the ritual of this idolatrous act was *to boil the flesh* (*a*); *not to roast it.* They retained at Athens the Egyptian rite in the worship of these Gods evidently of Egyptian original; and the Hebrews were ordered to do the reverse, merely that they might not have any share in the actions and customs of idolatry.

The prohibition of eating any part of the lamb, for instance the intestines, without having dressed the whole, was grounded on the extravagant custom by which they thought they honoured Bacchus, in eating the flesh, and above all the intrails of kids and of the other victims, without dressing them (*b*). I have already mentioned the original of these frantick practices.

The last ceremony prescribed to the Hebrews in the immolation of the Paschal Lamb, was to smear the upper part of their doors with his blood, while the Egyptians adorned theirs with foliages and figures agreeable to the solemnity of the ram. This then, upon all accounts, was publickly and for ever parting with the Egyptian practices. It was renouncing in a solemn manner idolatry, and the worship of all these pretended celestial powers, who had possibly seduced them by the splendor of their feasts. It was coming again to the worship of one only God, the creator, mover and preserver

(*a*) Ἀθηναῖοι ταῖς ὥραις θύοντες ἐν ὀπτῶσιν, ἀλλ' ἑψῶσι τὰ κρέα. *Athenæi, lib.* 14. *c.* 20.

(*b*) *Illic in Orgiis Bacchi) inter ebrias puellas & vinolentos senes, cum scelerum pompa precederet, alter nigro amictu teter, alter ostenso angue terribilis, alter cruentus ore, dum viva pecoris membra, discerpit, &c.* Julius Firmic. de errore profanar. religionum.

Plutarch in his book of the cessation of oracles, shews us feasts in which the victims were tore to pieces, and eaten quite raw. ἐν αἷς ὠμοφαγίαι καὶ διασπάσμοι. Arnobius makes the following reproach to the Gentiles, lib. 5. *Caprorum reclamantium viscera cruentatis oribus dissipatis.*

of

of all things. We then have together with the proof of the profound wiſdom of Moſes's laws, always diametrically oppoſite to the Egyptian practices, a demonſtration of the extravagance of the Egyptians, who, above three thouſand years ago, had begun to miſtake the names of the zodiack and the figures either of their writing or of their ceremonial for important objects, that concealed very great myſteries, or for venerable monuments of the life and apotheoſis of their remarkable men. *The* THEOGONY.

XLIII.

Python or Typhon.

THE ſame ground of ſelf-love by which the Egyptians found Cham, his wife and their children Menes and Thot in the more honourable characters of their ancient writing, made them look out for ſome ancient enemy of their colony in the water monſter which they called Ob, and which they looked upon as the enemy of Oſiris. They thought they had found in him the diſtinct marks of the founder of a neighbouring nation which they mortally hated. This was Phyt or Phyton, the brother of Menes or of Meſraim, and father of the Phyteans who dwelt in the heart of Africa. Whether Phyton had revolted againſt his father Cham, and diſturbed the tranquillity of Menes's eſtabliſhment, or rather whether all the Phyteans were in general odious to them, *on account of their having cuſtoms altogether contrary to thoſe of the Egyptians* (*a*), killing and eating all the animals which Egypt worſhipped, a falſe zeal of religion

(*a*) Οὐδὲ νομοῖσι τοῖσιν αὐτοῖσι χρεώμενοι. *Herodot. in Melpomen.*

by

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by degrees rendered the name of Phyton, who was the founder of the colony, universally abhorred and execrable. Instead of the name Ob, which they gave to the symbolical monster who had deprived Isis of her dear Osiris, they in process of time got the habit of never giving it any other name than that of Phyt or Phyton, which roused their hatred and aversion; and having intirely lost the history of the sun taken from the earth by the flood, they, according to their gross system, gave it out, that the soul of Phyton had, at its leaving his body, entered into that of an hippopotamus, then into that of a crocodile, of an asp, or of any other hurtful animal; and that to commemorate this transmigration into animals as mischievous as himself it was, that their figure was given him, if he did not even still reside in them.

The origine of the false doctrine of the two principles.

Osiris being become their common father, was by degrees looked upon as the principle from which all the good that happened to Egypt sprung: In like manner, Phyton, when he was become the name of the symbol that signified the havock of waters, was looked upon as an ill-minded spirit, as a principle fond of thwarting, perpetually intent upon crossing and prejudicing them. They made him the principle of all disorder, and charged him with all the physical evils they could not avoid, and all the moral evils which they did not care to lay to their own charge. Hence came the doctrine of the two opposite principles, equally powerful, incessantly striving against each other; and alternately vanquished and victorious. This doctrine, which from the Egyptians was handed down to the Persians under the names of Oromazes and Arimanes, is altogether different from ours, according to which God, conformably to the adorable views of his providence, imploys the ministry of

Plutarch. de Isid. & Osir.

the

the ſpirits who have perſevered in a ſtate of uprightneſs, and leaves a certain meaſure of power to thoſe who are fallen from it. *The* THEOGONY.

The averſion of the Egyptians for this Phyton their imaginary enemy, and according to them inceſſantly intent upon vexing them, went ſo far, that they no longer dared to pronounce his name. However, we find it intire in the language of the Hebrews who had dwelt in Egypt, and had contracted the habit of calling by that name the moſt miſchievous of ſerpents, that is, the aſp (*a*). The intire name of Phyton or Python, is found again in the moſt ancient and moſt celebrated fables of paganiſm. There we ſee this terrible monſter ingaged with the god who inlightens the world, and ſpreading deſolation every where. Which being well underſtood, ſignifies nothing but the flood, enemy to the ſun and the earth. Nay, Ovid himſelf and the mythologiſts that went before him, had a glimpſe of and have preſerved the ancient connection that was between the flood and this figure, by placing the defeat of this ſerpent immediately after the flood, and thence paſs on to the fable of the giants, which, as we ſaw, was in its origine no other than a commemorative repreſentation of the extraordinary meteors that began after the flood to trouble the air, and to make men apprehend the loſs of the ſun a ſecond time. Nothing has been more celebrated in antiquity than the victory of the ſun. Nothing more abhorred than Phyton, when, from a painted monſter, he was become a being intent upon doing miſchief. The Egyptians fearing to defile themſelves by the bare pronouncing of that deteſtable name, retained the letters of it, and converted them into that of Typhon. *Metam. l.* 1.

(*a*) פתן *peten.*

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We have ſeen how the croſs, as well intire as abridged, was the mark of the increaſe of the Nile, becauſe it was the meaſure of it. This croſs, which (when detained by the link of a chain, and confined in the hand of Oſiris, in the claws of the hawk, or the hand of Horus, very plainly ſignified the overflowing of the Nile regulated by the ſun, ſtrengthened by the wind, and ſubject to fixed rules, or maſtered by the induſtry of huſbandry) took quite another turn in their minds. This croſs which in their vulgar writing, as likewiſe in the ancient Hebraic characters, in the Greek and the Latin alphabet was the letter Tau, neceſſarily began the word Typhon written in the current hand. So that this figure tied up with the link of a chain, or detained by a hand, appeared to them an abbreviated character deſigned to ſignify Typhon chained up or diſarmed.

That the croſs or the T ſuſpended by the link of a chain was taken by the Egyptians for Typhon ſtopt, or, which was the ſame thing to them, for the deliverance from evil, we may aſſure ourſelves by conſulting their practices, which are the ſureſt interpretation of the opinion that governed them.

They hung the Typhon retained with the link of a chain round the neck of their children and of their ſick people. They applied it to the ſtrings or fillets with which they wrapped up their mummies, where we ſtill find it. What can in their ideas ſignify a T chained up placed near thoſe to whom they wiſhed health and life, if not the deliverance from the diſeaſe and death, which they hoped to obtain by theſe ſuperſtitious practices? It is then credible that this T appeared to them as the beginning and abbreviation of the name of their enemy, and that the hand or chain that confined it ſeemed to them the mark of an aſſiſtant power intent upon diverting evil from them. Thence we

ſee

see how strangely they misapplied these figures, which in their first institution related to the Nile, to husbandry, and to things totally foreign to the applications of succeeding times. This very probably is an introductive key, wherewith one might try to explain part of the meaning which the Egyptians of the later times have given to their sacred writing. But it is plain that every part of this writing referred to the false notions they had contracted of these figures, and the benefit of inquiries of this kind is too inconsiderable to bestow the least trouble upon it. *The* THEOGONY.

This custom of bridling the powers of the enemy, and of hanging a captive Typhon about the neck of children, of sick persons, and of the dead, appeared so beneficial and so important, that it was adopted by other nations. The children and the sick most commonly wore a ticket, wherein was a T which they looked upon as a powerful preservative. In process of time other characters were substituted in the room of the letter T, which was at first ingraved on this ticket, but of which the other nations understood neither the meaning nor the intention. They often put a serpent in it, an Harpocrates, or the object of the devotions in vogue; nay, sometimes ridiculous figures, or even some that were of the utmost indecency. But the name of Amulet * that was given to this ticket, and which signifies *the removal of the evil*, most naturally represents the intention of the Egyptians from whom this practice came. The origine of the amulets.

* *Amolimentum malorum.*

XLIV.

The ſecret of the Egyptian myſteries.

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WHEN people are diſpoſed to be acquainted with what it is poſſible to know of the Egyptian religion which excites the curioſity by its myſterious outſide, they never fail with ſome eagerneſs to read Herodotus, Diodorus Siculus, the treatiſe upon Iſis and Oſiris, a few others of Plutarch, the works of Plato, Porphyry, or of ſuch other learned men as had travelled in Egypt, and frequently converſed with the prieſts of Iſis, the moſt myſterious people in the world. They fancy that in books like theſe, or no where, they are to look for the underſtanding of the ſymbolical figures. But having read them, they are amazed to find nothing there but ſtories fit to amuſe the common people, or ſome inſipid allegories void of connection, dignity or uſe; or in ſhort an affected ſort of metaphyſicks, in the ſubtilties whereof our deiſts love to bewilder themſelves, but which it is ridiculous to think that plain antiquity ever had the leaſt knowledge of. We regret the time of a long and very tireſome reading, which is not made amends for by any diſcovery ever ſo little ſatisfactory. All we can learn with any exactneſs in theſe books, are the errors and extravagant notions of the Egyptians. As to that profound wiſdom ſo laviſhly aſcribed to them, there are ſcarce any footſteps of it to be found in their writings: and the reproach which the Egyptians beſtowed on the Greeks *, of being always childiſh in their hiſtory, after this reading, ſeems to us with as much and even more juſtice applicable to the Egyptians themſelves; ſince their doctors as well as the people were full of puerilities,

* *Plato in Tim.*

puerilities, and ran headlong into miſtakes ſtill the more pitiful, as they annexed arbitrary hiſtories and occurrences to ſuch figures as were deſigned to ſignify quite other things.

But we muſt not expect, will they ſay, that the prieſts of Iſis, or Plutarch, or any other travellers who heard them talk, can be able to give us any information about the true ſenſe and meaning of theſe ſymbols. It was a myſterious theology; which they took great care not to divulge. Thoſe who were initiated therein, ingaged themſelves by an oath never to communicate to the people any part of what had been revealed to them. Does not Herodotus often tells us, that he is permitted upon no account whatever, to reveal the names nor the honours that were deſtined and annexed to certain deities, or what theſe deities were? The ſecret in this point being inviolable, are we to wonder that they have not explained themſelves on the grounds which concern us; and can we judge of what they have not revealed?

Let us then ſee, (and this ſhall be the concluſion of our eſſay upon the Egyptian religion) let us ſee what theſe myſteries ſo much ſpoken of were, and, if poſſible, let us penetrate into theſe ſecrets, in ſpite of the veils and barriers which render them inacceſſible.

Nothing could be leſs myſterious than the Egyptian religion in its beginning. It was originally the ſame with that of Job and Jethro in Arabia; with that of Melchiſedec in Chanaan, that of Abimelec in Paleſtine. It was in ſhort the religion of Noah and of the patriarchs his children, the founders of the firſt colonies. This religion conſiſted in adoring the moſt high. There juſtice and work were recommended, the dead honourably treated, and a better ſtate to come hoped for. The

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figures expoſed to the eyes of the people, far from concealing any myſteries, were publickly ſhewed them for no other purpoſe than to let them into the ſenſe thereof, and by a kind of perpetual ſermon to inculcate on all minds their duties towards God, the advantages annexed to peace and to a gentle behaviour towards our brethren, the reward of juſtice after death, and the order either of the feaſts or of the operations which it was fit every one ſhould be acquainted with. The circumſtances which I have drawn together to evidence it, and which we find in the moſt diſtinguiſhed characters of the Egyptian writing, are ſo numerous, ſo ſimple and ſo perfectly coherent, that chance can produce nothing of this kind. But all this writing degenerated into a heap of monſtrous notions and of abſurd myſteries, when the ſenſe of it was perverted. It is not very difficult to find out, what it was that gradually introduced the religion of a ſecret and of an oath with regard to this point.

So ſoon as the common and vulgar people, miſtaking theſe ſymbolical figures for real objects and perſonages, were prepoſſeſſed with the notion that they had for their patrons their anceſtors, dead indeed, but tranſported into the ſtars (*a*), and always mindful of the wants of Egypt; a language and a ſet of practices were formed agreeable to their new ideas and inclinations. Underſtanding no longer the ſymbols, and yet making it great merit to preſerve them, they could not but range and diſpoſe them in an arbitrary manner. They

(*a*) Λέγυσι τῶν θεῶν τὰ σώματα παρ' αὐτοῖς κεῖσθαι μνήματα καὶ θεραπεύεσθαι, τὰς δὲ ψυχὰς ἐν ὐρανῷ λάμψαι ἄστρα. They ſay that their gods had been dead, that their bodies were lying in tombs and honoured among them; but that their ſouls ſhone in the heaven, and there were become ſo many different ſtars. *Plutarch de Iſid. & Oſir.*

undoubt-

undoubtedly uſed them according to the hiſtorical ſenſe they had imagined in them. Wherefore their monuments muſt needs be inexplicable by a particular enumeration; witneſs the figure of the dog-ſtar, the lion, the virgin, and the Horus in a ſtate of inaction, whom they took great care always to delineate upon their dead, becauſe he, in this poſture, appeared like one that is dead (*a*). We ſee from the interpretation of the figures of the obeliſk of Rameſſes, preſerved partly in the hiſtory of Ammianus Marcellinus, that even from the time of this ancient king of Egypt, Ammon was looked upon as the moſt powerful of the gods; that Horus was eſteemed another beneficent deity which had an affection for Rameſſes; that conſequently the firſt meanings of the hieroglyphical figures being forgotten, were already ſucceeded by interpretations attended with the greateſt abſurdity. They continued to make uſe of the ſacred ſculptures, but they did it according to the modern ſenſe imagined in them. All this ſtrange diſpoſition can relate to nothing but their fables, or a poor and pitiful philoſophy, of which we find inſtances in the interpretation of the ſacred ſculptures of Egypt left us by a grammarian called Horapollo, who taught at Alexandria and at Conſtantinople about the end of the fourth century. This writing, which was very judicious when it informed the people of things plain and of daily uſe, became, as may be ſeen from the work of this Egyptian, a means of getting a reputation of learning, by concealing a multitude of ſillineſſes, under myſterious enwrapments.

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(*a*) See *l'Antiquité expliq. ſupplement, vol. 2. the ſequel of the 37th plate.*

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Among the ancient Egyptian figures, there were ſome which could not well be miſtaken for celeſtial gods, and of which it was difficult to loſe the meaning, having at firſt been of infinite uſe to the people. Such were, for inſtance, the ſerpent and the hawk. We ſee therefore, from the interpretation given of them by the grammarian Horapollo, that in the fourth century the Egyptian prieſts ſtill expreſſed the life or eternity of their gods by a ſerpent incompaſſing them (*a*), and that they denoted the wind by a hawk ſpreading her wings (*b*). But the people having once forgot the ſenſe of the ſacred writing, and taken human figures for celeſtial powers, never gave over inventing hiſtories; and the prieſts who preſerved this writing adapted it to thoſe hiſtories, which renders it worthy of contempt, and altogether different from the ancient.

It is credible, that in the beginning the prieſts who had as yet the key of the ancient writing forewarned the people of the falſhood of theſe interpretations, and recalled them to the unity of one God author of all their good. The prieſts at firſt retained a part of the primitive explications. Thence comes the mixture of great and little in the Egyptian theology, and in the Eleuſinian which was the ſame. In theſe more than any where remained the ancient footſteps of the truths, which conſtituted the principal ground-work of the religion of the patriarchs.

But it would have been dangerous for the Egyptian prieſts, to attempt undeceiving the people and divert them from the pleaſing thought that Oſiris

(*a*) Ὄφιν χρυσοῦν ποιοῦντες θεοῖς περιτιθέασιν. *Serpentem auream Diis ſuis circumponunt.* Horapollo, I.

(*b*) Ἱέρακος διατεταμένου τὰς πτέρυγας ἐν ἀέρι .... ἄνεμον σημαίνει. *Accipiter alis in aere protenſis ventum ſignificat.* Ibid.

and

and Iſis were two real perſonages, and were beſides their countrymen and the protectors of Egypt. This chimera and all the others in appearance were authorized by the agreement of the monuments with the common phraſe. The actions of Oſiris and Iſis were inceſſantly mentioned. The people believed what they ſaw and what they heard. The perpetual recital of as many hiſtorical facts, as there were figures and ceremonies exhibited, completed their errors, and rendered them invincible. *The* THEOGONY.

If our councils and the moſt venerable of our biſhops have had ſo much ado to aboliſh among the people the belief of certain legends unworthy the majeſty of our religion, and which were connected with no monument capable of countenancing them; how can we conceive that the Egyptian prieſts were able to take from a people immerſed in ignorance and cupidity, the extravagant ſtories which univerſal cuſtom offered to their minds on ſight of the perſonages and animals wherewith the places of their aſſemblies were filled? It is much more natural to think, that the prieſts themſelves, like the reſt, yielded to the perſuaſion of being under the patronage of their anceſtors tranſported into the ſtars, and now the moderators of the ſun, the moon, and of whole nature. The people, in their fanatick enthuſiaſm, would have tore in pieces any that ſhould have dared to deny the hiſtory of Oſiris and Iſis. Truth was then altered and obſcured by the very prieſts. They firſt accuſtomed themſelves to theſe notions, becauſe it was dangerous not to comply with them, and afterwards became themſelves the moſt zealous deſenders of them. The whole came on by degrees. They firſt complied with the common language, becauſe they thought they could not ſtem the torrent: but they ſtudied in private what they could collect

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collect of the interpretation of the ancient writing. Thus they at once admitted both the popular stories and the explications that demolished them: they only took care to require profound secrecy from those whom they would instruct in a more solid manner.

Thus instruction assumed a mysterious and important air, without altering any thing in what the people believed. It only mentioned a more perfect state, and a kind of knowledge of which none became capable till after many trials and efforts which suited not the common sort of men. Thus they avoided exciting the fury of the people. This was already a crying injustice in those priests to detain truth captive, and to appropriate it exclusively to themselves.

So criminal a disposition could not but occasion a still greater impairing of truth. And really every thing degenerated more and more every day. The probation of the disciples, and the oath of an inviolable secrecy, being very remarkable practices, were perpetuated with great exactness. The ceremonial part easily supports itself in all religions, and is often imbellished rather than diminished, because it is of no importance to the passions, which it never disturbs, and sometimes really indulges. It was not with truth and instruction as with the ceremonial. They were disfigured from age to age, sometimes through the ignorance of the priests, sometimes by their avarice, but principally by their fondness for systematick reveries, with which the most subtil among them tried to explain the symbolical writing; and of which they were much fonder than of a few plain and over-simple truths, which their predecessors were contented to teach them.

Therefore danger and fear first gave birth to the secrecy of the Egyptian instructions, and have converted

converted the practices of the public religion into so many mysteries, to the knowledge of which none could be admitted but such as had given proofs of a profound respect for the objects of religion, of a perfection which common men could not attain, and an unconquerable taciturnity. But then those who were initiated thought themselves of a class superior to the rest of men, and their condition appeared worthy the envying. The priests being sure of the discretion of their disciples, might very well, in the beginning of idolatry, acknowledge to them the grossness of the meaning which the people annexed to these symbols. But their shameful connivance suffered error to get so much ground, that the piety of the initiated themselves sunk into a mere ceremonial: and the small remains of truths which subsisted amidst so many fabulous stories, remained there stifled as it were, and without any useful effect. The priests themselves outdid the popular superstitions: and though they had no longer any occasion to apprehend the giving offence to the people, whose follies they had adopted and multiplied, they, out of custom, and from interested views, preserved the preparatory ceremonies, and the religion of silence, that gave the people a high notion of the ministers, and of their learning. *The* THEOGONY.

But is it then certain that the reason which at first obliged the public ministers of religion to conceal from the people the grounds of their instructions, was, because the people had converted the instructive symbols into so many imaginary gods, whereas these figures, when reduced to their first interpretation, had no other tendency but to teach them how to honour one only principal author of all good, to live in peace, to regulate their work, and to expect a better state to come? False zeal, which

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which is naturally furious and ſanguinary, doubtleſs had broken forth upon ſo plain a doctrine, wherein not the leaſt mention of its gods was made, and in which they, far from being gods, proved never to have had any reality in them, and were again reduced to the characters of an ancient way of writing. It is evident that ſuch a contraſt between the ancient explication and the modern belief, could not but give uneaſineſs to the prieſts. But can we then aſſert that this was what rendered them ſo timorous, ſo cautious, and ſo circumſpect?

Let us not judge of the motive of their ſilence from thoſe dark myſteries which ſuperſtition and lewdneſs from time to time introduced, and wherein the ſecrecy made uſe of in the religious aſſemblies became neceſſary, to veil infamous abominations and barbarous ſuperſtitions. Theſe abuſes of the religious ſilence were not long unpuniſhed, and the magiſtrate took great care to ſuppreſs them ſo ſoon as he was acquainted with them*. But let us return to the moſt ancient and moſt reſpected myſteries, to the myſteries that have been judged innocent and uſeful by the heads of the moſt ſober and beſt diſciplined ſtates.

* *See Liv. l.* 39.

Let us make choice of the myſteries of Eleuſis (*a*). They are the moſt famous and moſt genuine of all, becauſe they were under the direction of the firſt magiſtrates of Athens. They are likewiſe the moſt ancient and the ſame with thoſe of Egypt.

(*a*) A city near Athens. The feaſts of Ceres were ſolemnized there with great pomp; and all the Grecian cities ſent thither proceſſions and the firſt-fruits of their harveſts, as an acknowledgment, that it was from Athens and Eleuſis that they had received the rules of husbandry, and the firſt inſtructions that render men ſociable.

Αἱ μὲν γὰρ πλεῖσαι τῶν πόλεων ὑπομνήματα τῶν παλαιῶν ἀνευρεσίας, ἀπαρχὰς τοῦ σίτου καθ' ἕκαστον ἐνιαυτὸν πρὸς ἡμᾶς ἀποπέμπουσι. *Iſocrat. de Athenienſib. in Panegyrico.*

Diodorus

Diodorus Siculus has informed us, and even proved from their exact reſemblance, that theſe myſteries came from lower Egypt; that they were the ſame with thoſe of Iſis; that they proceeded from the remoteſt antiquity, and had been introduced into Greece from the time of Erechtheus, or about the firſt beginning of Athens, that is, in an age not very diſtant from the birth of idolatry. *The* THEOGONY.

The moſt notable among the Romans who travelled into Greece, finding nothing but uncertainty, darkneſs, and often mere abſurdity in the notions and diſputes of Philoſophers upon the nature of the gods, ſeldom failed to get initiated into the myſteries of Ceres, and thoſe of Samothracia or of Lemnos; imagining that in this part of the myſteries which was called *the clear ſight* (*a*) of truth, they could at length learn what thoſe gods were, whoſe number and conduct were a ſcandal to them. But they were extremely ſurprized on their leaving theſe myſteries, to have learned nothing concerning the nature of the gods, and to ſee the ſenſe of the figures that were preſented to them, reduced to the regulations of huſbandry in its infancy, to the advantages of peace, and to juſtice which gives us a right to hope for a better life to come. They did not ſay to the initiated, Your gods are no gods; but thoſe who ſhewed them explained the whole in ſuch a manner, that they became ſimple marks appointed to intimate certain truths fit to regulate the lives of men. Iſocrates and Epictetus have explained themſelves clearly on this point: "Thoſe who are acquainted with the "myſteries, ſays the firſt (*b*), inſure to themſelves

(*a*) Ἔποψις or αὐτοψία.

(*b*) *In panegyrico,* Τελετῆς οἱ μετέχοντες περί τε τὸν θάνατον καὶ τὸν σύμπαντα βίον τελεώτερον ἐλπίδας ἔχουσι.

"very

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" very pleaſing hopes againſt the hour of their " death as well as for the whole courſe of their " lives. All theſe myſteries, adds Epictetus (*a*), " have been eſtabliſhed by the ancients to regulate " the life of men, and to baniſh diſorders there- " from."

But let us, under this head, aſk queſtions of one who was powerful enough to ſuppreſs theſe myſteries, had they been abſurd, and clear-ſighted enough very well to diſtinguiſh what they meant. This is Tully. He had, like many others, the devotion or curioſity to get initiated into the myſteries of Eleuſis. Let us apply to him, and endeavour to inform ourſelves what it was he ſaw. He will be reſerved in his anſwer; but if he is only pleaſed to give us hints, he will make us eaſily gueſs at what he was not permitted to publiſh. *I enter not*, ſays he, *into a particular enumeration of the ceremonies of Eleuſis which are ſo holy and venerable. I likewiſe paſs in ſilence the worſhip which is peculiar to the iſland of Samothracia, and the myſteries ſolemnized at Lemnos amidſt a vaſt compaſs of foreſts. When theſe myſteries are explained, and brought again to their true meaning, we prove not to have learned ſo much the nature of the gods as that of the things themſelves, or of the truths we ſtand in need of* (*b*).

This firſt confeſſion of Tully ſays a great deal, and he ſufficiently intimates to us, that when theſe cuſtoms were eſtabliſhed, men knew not the nature

(*a*) Ἐπὶ παιδείᾳ καὶ ἐπανορθώσει τοῦ βίου κατεσκευάσθη πάντα ταῦτα ὑπὸ τῶν παλαιῶν.

(*b*) *Omitto Eleuſinam ſanctam illam & auguſtam (religionem) præterea Samothraciam, eaque (myſteria) quæ Lemni .... coluntur ſylveſtribus ſepibus denſa; quibus explicatis ad rationemque revocatis, rerum natura magis cognoſcitur quam deorum.* Cic. de Nat. Deorum, lib. 1. ſub finem.

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of the gods. He thereby informs us of the motives of ſo cautious a ſecrecy. Anciently all was done in public *. Theſe figures and ceremonies were ſhewed only to regulate the people. Men were thereby taught maxims of conduct, and the ſureſt means of behaving themſelves well. But in time it was thought proper to keep the inſtruction ſecret, and to reveal to none but people of experienced diſcretion the true meaning of the ſymbolical figures, becauſe this meaning was very ſimple, and thoſe figures were but ſigns. Whereas the people in their groſs ignorance imagined they ſaw and would have every one to ſee in theſe figures men and women whom their imagination deified, by lodging them in different ſtars.

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* *Diod. Sic. l. 5. p. 343. & 344. edit. Vechel.*

But let us preſs Tully to explain himſelf a little more. If he be but willing to add two words as ſignificant as the foregoing, I don't ſee but he may fully aſcertain the reaſon or motive which I gave you of the ſecrecy of the myſteries, and juſtify what I told you of the meaning of the ſymbolical writing and ceremonies. *By the aſſiſtance of theſe myſteries*, ſays he farther, *we have known the means of ſubſiſting* (by regulating our works). *The inſtructions given there have taught men not only how to live* (among themſelves) *in peace and with mildneſs, but even how to die in the hopes of a better ſtate to come* (*a*), the infallible reward of their virtue.

This paſſage, though very ſhort, informs us of all we wanted to know, and not only removes all the barriers, but alſo the laſt veils that ſtopt up the avenue to the myſteries. All at laſt is expoſed to broad day-light. Theſe practices had no rela-

(*a*) *Illis myſteriis · · · · principia vitæ cognovimus, neque ſolum cum lætitia vivendi rationem accepimus, ſed etiam cum ſpe meliore moriendi.* Cic. de leg. l. 2.

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tion to the gods, becauſe theſe are of later date; and they are myſteries on no other account but becauſe truſty people muſt be found that may be told what all this anciently ſignified. They were hidden from the reſt, and with regard to them buried in an inviolable ſecrecy, becauſe the figures which the people deified, meant in theſe myſteries quite other things than gods: a confeſſion which might have had dangerous conſequences.

The object of this ſo ancient inſtruction ran upon three points, which were, firſt, to teach men diſperſed and croſſed by a thouſand impediments, the method of procuring themſelves their nouriſhment and clothes, by means of certain regulations or precautions drawn from experience; ſecondly, to uſe each other with mutual kindneſs; and thirdly and laſtly, to live with an equity, that would inſure them a better life after death. Tully's expreſſions are plain. But he having explained himſelf in but few words, let us fully expoſe the whole purport and perfect conformity of them, with the intire explication I have given of the ancient ſymbols, adding here the literal tranſlation of moſt of the terms made uſe of in theſe myſteries. Neither the Greeks nor the Romans underſtood the meaning of them, becauſe all theſe terms are Phenician. But if the terms uſed in the Eleuſinian feaſts ſhall perfectly concur with the explication of Tully on the one hand, and with the ſenſe I have aſcribed to the pieces that were moſt in uſe in the ſymbolical writing and ceremonies, on the other; the reſult of this will evidently be, that the figures originally appointed to inſtruct the people have been converted into ſo many imaginary gods, and that we have obtained the true original of all theſe inhabitants of the poetical heaven.

The

The Ceres of Sicily and Eleusis is no other than the Egyptian Isis, brought into those places by Phenician merchants, who made themselves rich by transporting the corn of lower Egypt into the places whither the scarcity of provisions drew them, and generally on the different coasts of the Mediterranean, where they had offices, comptoirs and establishments. The ceremonial of the rural feasts had in their hands taken a turn somewhat different. The mother of harvests there lamented her daughter, instead of bewailing her husband, as the Egyptian ritual would have it. This excepted, the ground and intention were the same. Both allegories bear an evident relation to the dismal change introduced upon the face of the earth by the flood, and to the difficult and toilsome progress of husbandry, which was long before it could be regulated.

The THEOGONY.

The origine of Ceres.

If we attend to the histories current among the Athenians (*a*), Ceres disconsolate for the loss of her daughter Perephatta or Persephone, (which the Latins pronounce Proserpine) ran every where to find her again. She lighted flambeaux, and sought her night and day. After many toils and much wandering, she found near Eleusis a few persons who tried to comfort her in her distress. A woman named *Baubo* brought her victuals and refreshment. She tried to make the goddess smile, and succeeded. Celeus king of Eleusis, and his son *Triptolemus* received her kindly, and in return she taught them the culture of corn unknown to them. In lieu of the acorns and poppies which they fed upon, she gave them wheat and barley, which she taught them how to sow and make use of. Celeus,

(*a*) See *S. Clem. Alexandr. Cohort. ad Gent.* and *Potter's Antiquities of Greece, vol. 2.*

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inſtructed by Ceres, taught (*a*) the neighbouring people the art of making hurdles, vans, baskets, and the other rural inſtruments fit to cleanſe and preſerve the corn or other grain. Triptolemus ſon of Celeus (*b*) was their inſtructor in the art of making furrows, of turning up the earth, and of managing the plough. Ceres after having allay'd her grief, by the ſatisfaction of doing good to the people among whom ſhe went to aſk news concerning her daughter, at laſt found her again. But ſhe was reſtored to her but upon condition that ſhe ſhould dwell ſix months in the company of her mother, and ſix other months under ground. In memory of this event, Ceres inſtituted the feaſts called Theſmophoria, whoſe principal parts may be reduced to three, *viz.* the *preparations*, the *proceſſions*, and the *autopſia*, or the ſight of truth.

* *Græcia Feriata.*

The preparations, the long enumeration of which may be read in Meurſius *, had for their object the frugality, chaſtity, and innocence that were neceſſary to the worſhippers. The proceſſions conſiſted in the carriage of the ſacred baſkets, wherein they incloſed a child and a golden ſerpent (*c*), a van, grains, cakes, and all the other ſymbols of which we have made the enumeration in another place. The autopſia was in a manner the laſt act of this repreſentation. After a horrid darkneſs, lightnings, thunder-claps, and an imitation of what is moſt ſhocking in nature, the ſerenity which at laſt ſucceeded, diſcovered four perſonages magnificently dreſſed, and whoſe habits were all myſterious. The moſt brilliant of all, and which was eſpecially called

(*a*) *Virgea prætereà Celei viliſque ſupellex.* Georgic. l. 1.

(*b*) *Uncique puer monſtrator aratri.* Ibid.

(*c*) *Potter's Antiquities of Greece, vol. 2. pag.* 327. and *S. Clem. Cohort. ad Gent.*

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the *Hierophant*, or *the expounder of ſacred things*, was dreſſed ſo as to repreſent the demiurgus, the being that governs the univerſe. The ſecond was the *flambeau-bearer*, and had relation to the ſun. The third, whom they called the *Adorer*, and who kept near an altar, repreſented the moon. The fourth, whom they called *the ſacred meſſenger*, related to Mercury (*a*). Let us reduce both the hiſtory and the ceremonies again to truth.

The voyage of Ceres is a collection of little ſtories invented to give a ſort of meaning to the terms and figures that were retained in the feaſts without being underſtood; but which in their firſt inſtitution were appointed to repreſent the overthrowing and diſorder of the outſide of the earth cauſed by the flood, the changes of the air and ſeaſons, the loſs of the ancient abundance, and the long difficulties which huſbandry had been obliged to overcome. The Iſis which appeared at that feaſt eſtabliſhed for a commemoration of the ſtate of men after the flood, repreſented the earth, and ſhe went at that time by a name fit to expreſs the change which the flood had introduced into our habitation, the outſide whereof it had overturned and broken. She was called Ceres, which ſignifies *ruin*, *fracture*, or *a turning topſy-turvy* (*b*). This mother laments the loſs of her dear daughter. She regrets the abundance loſt, the ancient fecundity which the waters proceeding from the bowels of the earth had taken from her. She laments the corn hidden and confounded among a crowd of

(*a*) Ἐν ᾧ τοῖς καθ' Ἕλλησίνα μυστηρίοις ὁ μὲν ἱεροφάντης εἰς εἰκόνα τοῦ Δημιουργοῦ ἐσκευάζεσθαι δαδοῦχος ὢν εἰς τὴν Ἡλίου καὶ ὁ μὲν ἐπὶ βωμῷ εἰς τὴν σελήνην· ὁ δ' ἱεροκήρυξ, Ἑρμοῦ. *Euſeb. præp. Ev. l.* 3.

(*b*) קרץ *cerets, confractio, excidium*, overthrow. Jerem. 46: 20.

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weeds that ſmother it, or thrown to no purpoſe upon barren grounds, or carried away by the winds, and by the havock of the great waters. This ſenſe has nothing ambiguous in it. Perephatta ſignifies *abundance loſt* (*a*), and Perſephone or Proſerpine ſignifies *the corn hidden, the corn loſt* (*b*).

The torches of Ceres.

Men were long expoſed to great troubles, harraſſed by the rains and the cold, obliged to collect ſtalks of fenel-giant or other reſiny and dry matters, to make torches equally fit to warm them, and to light the long winter nights hitherto unknown. Hence the torches inſeparable from the ſigns eſtabliſhed in commemoration of that deplorable ſtate of mankind.

The poppies of Ceres.

In order to ſubſiſt, they firſt made uſe of the grains or oil of ſeſame, of acorns, pomgranates, and of other fruits, which they found diſperſed here and there among the briars and brambles. By degrees men learned how to cultivate a few ſeeds regularly. The poppy, on account of the ſpeed wherewith it grows, and of the multitude of its ſeeds, was the plant which in the beginning did beſt for them, and whoſe heads are often ſeen in the hand of Ceres. The firſt abundant crop revived mens hope and joy. Nor does the word bobo (*c*) ſignify any thing more. They invented

(*a*) From פרי *peri*, fruit; and from פתת *patat*, to periſh, to be wanting, comes פרפתה *perephattah*, the corn deſtroyed; the corn wanting.

(*b*) From *peri*, fruit, corn; and from ספן *ſaphan*, to hide, comes פרספנה *perſephoneh*, the corn loſt.

(*c*) From בא *bo*, *proventus*, בואבוא *bobo*, *proventus duplex*. It is the practice of the eaſtern nations, to repeat the ſame word in order to ſtrengthen or double the ſenſe of it. *Holy, holy* ſignifies moſt holy. *Wells* and *wells*, ſignify a great number of wells. Having a heart and a heart, is having a double heart. *Bo* ſignifies the product of ſowing; *bobo* ſignifies a double product, a plentiful harveſt.

the

the plough to forward *the breaking up of the furrows*, which is meant by Triptolemus (*a*). They, with wood and willow, which are eaſily adapted to every uſe, multiplied the tools fit to help on the work of man, and to preſerve his harveſt. This is the ſenſe of Celeus (*b*), which you find again in the inventions Virgil aſcribes to him, in metamorphoſing him into man, and cauſing him to preſide over the making of country tools. *The* THEOGONY.

At length corn itſelf, wheat was found out, conveyed every where, and cultivated with ſucceſs. Perſephoneh was found again. But plenty no longer laſted the whole year, as before the flood. The earth only for ſix months injoyed the company of her daughter, which, together with the verdure, was taken from her during the winter-ſeaſon. Nor muſt we be ſurprized at this hiſtory or emblem's having been invented in Syria or in Sicily rather than in Egypt, winter laſting but one or two months in that country. The alternation of the ſix months.

The whole of this hiſtory was repreſented by ſo many ſymbols, having each its peculiar name. One was Iſis or Ceres all in tears, lighting torches to look out for Perephatta.

Another was Bobo, who was repreſented before Ceres, with her lap full of proviſions, and endeavouring to comfort her. A third was Triptolemus, or the plough invented and managed by Horus. Another repreſentation was called Celeus. This was Horus getting together the rural inſtruments improved by uſe. The Greeks, inſtead of being contented with this ſimplicity, imagined a thouſand

(*a*) From טרף *tarap*, *to break*; and from תלם *telem*, *a furrow*; טרפתלם *triptolem*, the breaking up of the furrows.

(*b*) כלי *celi*, a veſſel, a tool.
Virgea præterea Celei viliſqu e ſupellex. Georg. l. 1.

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frivolous ſtories upon every one of theſe terms, and made them as many perſons, who had lived and reigned at Eleuſis or in the neighbourhood of it.

Preparations of the myſteries.

The feaſt in which they preſerved the commemorative ſigns of the ancient ſtate of mankind was famous in Egypt, Phenicia, and Sicily. It paſſed over into Greece with all its apparatus. But as the ſtrokes of the allegorick painting gave occaſion to the Greeks to imagine as many diſtinct perſonages and adventures as there were pieces in the picture; ſo did the good practices uſed at that feaſt give occaſion to a multitude of uneaſy ceremonies, in which you no longer ſee any thing but the veſtiges of that primitive ſpirit which animated the religious aſſemblies.

The veſtiges of the ancient religion in the exceſſive auſterities of idolatry.

Noah and the firſt patriarchs recommended in the aſſembly of the people diſintereſtedneſs, the love of work, frugality, chaſtity, and peace. At the approach of the feaſts, they recommended to them recollection, faſting, and forbearance from pleaſures even thoſe that were lawful; that they might, in the celebration of the ſacrifices, be taken up with nothing but ſuch ſentiments as were moſt fit to animate their virtue, and improve their conduct. Theſe inſtructions and preparations were preſerved in the great feaſts, and have been handed down to us. But the religious ſpirit which had dictated them was loſt among the major part of the nations. They degenerated into mere empty practices, and were afterwards looked upon as the moſt important parts of the worſhip. In their firſt original, they were (as they ſtill are among us) either the reſults of piety, or means to enliven it. They were in time thought treaſuries of merits: men truſted in them; they were refined and amplified from year to year, and from one country to another. People thought themſelves devout in proportion as they multiplied practices.

practices. Arithmetick was all they ſtood in need of in point of piety, the whole of religion conſiſting in ſo many days, ſo many hours, ſo many ſet-forms, ſuch a number of prayers. Theſe articles once diſcharged, the gods muſt have been very well ſatisfied, and men by this means were certain of the deſired harveſt or vintage. Theſe perverſe notions, which attribute a greater merit to outward practices than to juſtice and a true ſpirit of piety, gave birth to the ceremonious way of life of the Egyptian prieſts, to the exceſſive faſtings of the prieſteſſes of Venus the celeſtial (Urania); to the perpetual uſe of hemlock, and to the mortal coolings of the prieſts of Ceres (*a*), to the bloody macerations of the prieſts of Baal and of the goddeſs of Syria, to the lazy beggary of the prieſts of Cybele, and to ſo many puerile, mimical, ſuperſtitious, or cruel devotions, which had indeed an outſide of religion, but which neither honoured God, nor were of any help to one's neighbour, and had no manner of efficacy towards making men better, or ſociety more happy. However, amidſt this crowd of exceſſes, we ſenſibly again find the primitive religion of which theſe things are only the abuſe. If in the feaſts of Ceres or Iſis men carried to an extravagant exceſs the form of the geſtures and ſituations, the ſcrupulous recital of the ſet-forms of prayers, the length of the vigils, outward purity, abſtinence, the forbearance of all pleaſures, and the ſhunning all manner of diſtraction; it is becauſe the whole of religion was reduced to theſe outward practices. Thoſe who obſerved them knew neither the motive, nor the purport or deſtination of them. It was no longer any but an artificial devotion, or

The THEOGONY.

(*a*) *Hierophantas* —— *uſque hodie cicutæ ſorbitione* —— *viros eſſe deſinere.* S. Hieronym. contra Jovinian. lib. 1.

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the ſkeleton of the ancient religion. But any upright unprejudiced mind will eaſily diſcern in them the intentions of the firſt founders, who knew the full value of rule, the beauty of order, and the benefit of recollection. And really, though religious practices inſpire not religion, yet are they the reſult of it. A heart truly religious cannot but faithfully obſerve thoſe exerciſes which piety has eſtabliſhed; and could we have expected any thing leſs than inſtructions of laborioufneſs, frugality, chaſtity, and hopes of a future life, on the part of the patriarchs who adored in ſpirit and truth? We then perceive one and the ſame ſpirit in the inſtructions of Noah and in thoſe of Jeſus Chriſt. The unity of that ſpirit is even atteſted by the extravagant auſterities of the heathen feaſts. They evidently are nothing but the depravation of the inſtructions of that love of juſtice and holineſs, which Noah taught his children, and which conſtitute the character of true Chriſtians.

A long deſcription of all the purifications and other ceremonies that filled up the firſt of the nine days of devotion conſecrated to Ceres, would have tired out my readers, and is no part of my plan, which chiefly aims at obtaining the origine of theſe eſtabliſhments. It will be the ſame with the long proceſſion formerly made from Athens to Eleuſis, and with the ſeveral marches peculiar to each of the nine days. The Greeks had built the particulars of this minute ceremonial, upon the little adventures that compoſed the wonderful ſtory of the migration of Ceres into their country. Let us content ourſelves with what proceeded from Egypt. Such were the trunk and baſkets wherein they carried the ſymbols of the ancient husbandry, of its diſappointments and progreſſes. But theſe my reader is acquainted with. What was carried in the

feaſts

feasts of Ceres at Eleusis, is the same that was carried in the feasts of Isis. I gave an enumeration of them from Clemens Alexandrinus, who had seen these feasts in Egypt. I think I have found their meaning, in the extraordinary concurrence of a crowd of words and figures, which bring us back to husbandry and the regulations of society. Let us, therefore, pass on to the explication of the autopsia, or the manifestation of truth, which was the whole purport of the mysteries. *The* THEOGONY.

We know not what the four personages who revealed the holy things to the assistants said after the dissipation of the darkness and the feigned thunders. But this we stand in no need of. By summing up what Tully has taught us with the functions and names of these four personages, the whole becomes very intelligible. The autopsia.

The Demiurgus, or the maker of the world, who had so magnificent, so mysterious and so venerable a garment, has relation to the winged circle which is at the head of all the Egyptian pictures. It was the intelligence, the spirit, the source of being and beauty, he whom all obey, even God himself. The Demiurgus.

He that came next was also very conspicuous, but only second in rank. He paid homage to the first, and was called the light-carrier (*a*). He is the same with the Egyptian Osiris, *viz.* the sun. The light-bearer.

The third personage who was called *the assistant of the altar*, *the adorer* (*b*), was reputed among the Greeks to represent the moon, as he carried a crescent moon over his head. But it thence appears that this personage was Isis. Now we know that The assistant of the altar.

(*a*) The *Daduque*, from δαὶς, flambeau; and from ἔχω, to have, to carry.

(*b*) ὁ ἐπὶ βωμῷ, the assistant of the altar.

Isis

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Iſis with her creſcent ſignifies, not indeed the moon, but the neomenia, or the eſtabliſhment of the ſeveral feaſts to praiſe God for all the productions of the earth. And for this very reaſon it is, that this third perſonage kept near an altar, and was called *the adorer*.

The Hierocerice.

The fourth was called *the meſſenger of the gods* (*a*), or Hermes, which correſponds to the Egyptian Anubis, with his dog's head and his meaſure of the Nile, accompanied by two ſerpents, is nothing but the wholſome advice which the dog-ſtar timely gives to men, to make off, and to procure themſelves ſubſiſtence, by obſerving the increaſe of the waters. This autopſia or manifeſtation of truth being then referred to the primitive intention of the ceremony of the rural feaſts, amounted originally to intimating to the people aſſembled four things, which the prieſts durſt no longer ſay to them after they had converted the ſymbols into ſo many gods.

1. They were put in mind of aſcribing the glory of every thing to the Supreme Being, to the only intelligence that governs the univerſe at its pleaſure.

2. They were acquainted with the progreſs of the ſun, the particular circumſtance of the month, or the order of the year.

3. With the order of the feaſts.

4. They were warned to obſerve the dog-days and the increaſe of the water in Egypt, or ſome other particulars concerning husbandry, and relating to the nature of the country. Nothing could be better contrived than this feaſt in the ſimplicity of its inſtitution. Tully very well apprehended the aim and intention of it, which was to teach men

(*a*) The *Hierocerice* from ἱερὸς, ſacred; and from κήρυξ, interpreter.

how

how to ſubſiſt, how to regulate their works, to live in peace, and by honouring God to entertain hopes of a better life to come. In a word it is impoſſible better to expreſs the intention of theſe feaſts according to the notions of Tully and my own explication, than by giving them the names they went by. In Greece they were called *Theſmophoria* (*a*), in Phœnicia and among the Latins they were called *Palilia* (*b*), which in both languages ſignify *the feaſt of the regulations*. *The* THEOGONY.

Let us here recapitulate what was either believed or practiſed by the moſt ancient patriarchs, among the firſt Egyptians, the firſt Arabians, the Chanaanites of the firſt ages, the Phenicians, and the moſt ancient Greeks. We find in an uniform manner, that they all of them honoured the moſt High, the Supreme Being, the Father of life: that all aſſembled at the neomenia, and at the times appointed to praiſe God: that all offered ſacrifices of thankſgiving: that all joined to theſe ſacrifices the offering of bread and wine, of ſalt, of the fruits of the earth, in a word of the elements of life: that all ate in common of what had been conſecrated by prayer: that theſe aſſemblies, though chiefly deſigned to praiſe God, ſerved likewiſe to inform the people either of what belonged to manners, or of what concerned husbandry and publick order: that all treated the dead with reſpect: that they had the notion of a juſtice, which would one day or other diſtinguiſh the good from the wicked; and finally that they all expected another life after this. Recapitulation.

Theſe objects of their belief, and the grounds of their practices, have been no-where deſtroyed, but

(*a*) Θεσμοφορία, *legiſlatio.*

(*b*) פלילוא *pelilia*, the publick order. Iſai. 28: 7. פלילי *pelili, reipublicæ moderator.* Job. 31: 28.

disfigured

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disfigured by the addition of an infinite number of new-fangled notions and abſurd cuſtoms.

The ſpiritual religion, and the worſhip in ſpirit and truth, were by cupidity converted into a religion altogether ſenſual, more greedy of earthly bleſſings than of righteouſneſs. The indifference and brutality of the people cauſed them to neglect the underſtanding of the ſigns anciently eſtabliſhed for their inſtruction. The ſame ignorance made them to transform the ſigns of the ſun, the ſeaſons and feaſts, or the ſymbolical men and animals, into ſo many gods, with which their imagination peopled the heaven. Another miſtake cauſed theſe pretended celeſtial men and women to be taken for ſo many perſons notable formerly upon the earth, and tranſported into the ſtars after death. The abuſe of the figurative language and animals introduced a veneration for real animals, the perſuaſion of the metempſychoſis, and a way of life full of ſuperſtitious practices.

The magnificent ceremonies whereby the Egyptians inceſſantly recalled to the minds of the aſſiſtants the belief of the firſt men concerning the judgment of God, and the hopes which are to quiet the minds of the juſt at the approach of death, were miſtaken for a picture of the place where ſouls are confined, and gave birth to the hell of Orpheus, every whit as ridiculous as the heaven of poets.

What an indeſtructible tradition attended with conſtant practices had been able to preſerve of the ancient doctrine, proved at laſt ſo very oppoſite to the popular notions, that the prieſts thought themſelves under the neceſſity of uſing much circumſpection, and of having recourſe not only to the trial of their diſciples, but alſo to the oath of ſecrecy. The reaſon of the prieſts themſelves went aſtray in this labyrinth of obſcure ſigns and myſte-

rious

rious practices. Then came on ſyſtems. One looked out among all this apparatus of ceremonies and fables, for a complete ſet of phyſicks; and taking the gods for the ſeveral parts of nature, he demoliſhed all manner of religion from a principle of philoſophy. Another tried to find out a complete body of moral and inſtructive maxims, under the cover of the moſt ſcandalous fables. Others imagined they had found the moſt profound metaphyſicks therein. Nor does the ſtupid ſimplicity of the Egyptian, who takes a man for a man and an ox for an ox, appear by much ſo ſhocking as the ſublime nonſenſe of a Platonick, who ſees Monades and Triades every where; who, in a figure of Iſis expoſed in the middle of an aſſembly of husbandmen, finds the archetype world, the intellectual world, and the ſenſible world; or who ſeeks in the feet of a goat the picture of univerſal nature; or who finds out in the horn of an ox the efficacy of the impreſſions of his imaginary genii. *The* THEOGONY.

Thus the learned, from a habit of diving into matters, and of looking out for extraordinary explications, have perplexed a ſubject of itſelf very ſimple. The religion of the Egyptians, and the whole heatheniſm that proceeded from it, are nothing but the religion of the patriarchs corrupted by extravagant additions. We need only caſt our eyes upon the barker with a dog's head on his ſhoulders, and wings on his feet, to be ſenſible that this figure was a warning to think of retiring. The very ſight of a lion's body joined to the head of a young girl, ſhews us, that this odd mixture relates to the paſſing of the ſun under the ſigns of Leo and Virgo. The intention of the other figures is eaſily gueſſed from theſe. They evidently ſerved as ſo many marks and characters. How then became they gods, if not becauſe theſe figures, through the

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the ignorance and cupidity of the people, have been converted into ſo many real objects; into ſo many powers having a conformity with their inclinations? which has at laſt given birth to an extravagant worſhip, to an amazing multiplicity of fables, and then to philoſophical ſyſtems as ridiculous as the fables themſelves. A few regular aſſemblies excepted, in which by publick authority were preſerved ſome footſteps of truth together with ſome ancient cuſtoms; the whole went on from bad to worſe, from the liberty of imbelliſhments and interpretations. The gods were multiplied in the popular diſcourſes as much as the ſymbols, and even in proportion to the different names given one and the ſame ſymbol. Oftentimes, the minuteſt equivocations proceeding from a variety in the pronunciation, the diverſity of dreſſes of the ſame figure, nay a bare change of place, a trifle added or retrenched, gave birth to a new god. We have ſeen the many different forms aſſumed by Iſis, under which it was not altogether eaſy to know her again at firſt. Moloch, Baal, Marnas, Adonis, Atys, Ammon, Jupiter, all of them are but one and the ſame Oſiris. Thot, Anubis, Hermes, Camillus, Dedalus, Icarus, Mercury, Eſculapius, and Janus, are nothing but the dog-ſtar diſguiſed. Menes, Minos, Menophis, Mnevis, Memnon, Apollo, Mars, Dionyſus, Bacchus, Proteus, Hercules, are no other but Horus diverſified. Two ſymbols were often confounded. The lyre, which Mercury is reputed the inventor of, is alſo found in the hands of Apollo, and they likewiſe put near the latter, the ſerpent, which is inſeparable from Eſculapius; becauſe the ſymbols of the dog-ſtar and of husbandry had an eſſential relation to the ſolemnity of feaſts, and the ſubſiſtence of ſociety. On the other hand the ſame ſymbol often gave birth to many new deities, by changing

changing their name and attribute, or by paſſing from one province to another. Thus it is that the Eſculapius of Epidaurus has an imployment very different from that of the Marcol of the Chanaanites, though they both were no other than the Thot, the advice of the ſtar which procured the Egyptians both riches and ſecurity. *The* THEOGONY.

Men could eaſily make choice among this multiplicity of protectors, there being enough to pleaſe all taſtes. Each canton had its tutelar gods, whoſe hiſtories were told, and their monuments ſhewed. They were patriot and affectionate gods, on which people might confidently depend. It was but natural to give them the pre-eminence. But this predilection went not ſo far as to ſhut the door to the foreign gods. People did not care to be out of favour with any of theſe powers. They were admitted into the company of each other; and oftentimes gods proceeding from one and the ſame ſymbol, met together with an equipage and functions which made them paſs for gods of very different countries and families. They ſometimes were at variance about precedency; their nobility being for certain very difficult to be unravelled, as it was altogether imaginary, like that of many of our earthly deities. The Greek chroniclers took care to forge genealogies for them; which they did as well as they could. The celeſtial court was not the ſame in Egypt as in Greece. In Egypt it was Oſiris that gave light to the world. In Greece Oſiris or Jupiter was freed from that care. The ſceptre and thunderbolt were left to him: But the chariot of the day was given to Horus or Apollo. Jupiter could neither do every thing, nor be every where. Lieutenants were then given him, each with ſeparate diſtricts. Every thing aſſumed a ſettled form. The hiſtories of the gods were compoſed; and by attributing

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tributing to them what each nation in particular was pleaſed to publiſh on their account; by adding thereto the hiſtories of the miniſters of the temples, and thoſe of the kings who had favoured their worſhip; but chiefly by excuſing the diſorders of women on account of the pretended diſguiſes of theſe gods poſſeſſed with their charms; they formed that monſtrous lump of mythology, in which it is no wonder that we find no ſenſe, no coherency, no order of place or time, nor any kind of regard either to reaſon or good manners. Though the major part of theſe fabulous recitals be utterly extravagant; yet, as they have made part of the ſtrange theology of our forefathers, men have at all times endeavoured to find out the true origine of them. I have ventured my own conjectures on the ſame ſubject; becauſe they appeared to me to amount nearly to a certainty, and the whole might be unravelled with no leſs decency than benefit. It is no longer ſo with regard to the minute particulars of theſe extravagances. Sure, there is no ſubject upon which it will be more lawful to ſet bounds to one's knowledge.

The End of the FIRST VOLUME.

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Explanation of the Frontiſpiece.

IT repreſents Democritus, who retired among the tombs of Abdera his country, and renounced all the imployments of men, that he might without diſtraction meditate upon the ſtructure of the world, which he fancied to have been formed by the ſubſiding and concurrence of certain ſmall pre-exiſtent pieces, which he is pleaſed to call atoms. One of the place comes, and puts near the philoſopher a ſlate, on which he has written this verſe:

Οὐ μὲν δημιεργεῖν ἀνθρώπους, ἀλλὰ γεωργεῖν.

Man was not made to conſtruct the earth, but to cultivate it.

The huſbandmen, and thoſe who paſſing read this epigram, or hear it read, deride the philoſopher. One ſhrugs: the other burſts out o' laughing. All of them are ſenſible that we have received intelligence enough to regulate our works and manners: but that we can no way underſtand what has not been intruſted to our care. This is the reſult of this whole Work.

The names and order of the cuts are at the end of Vol. II.